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THE TWO WISHERS.

WRITTEN FOR THE NEW YORK CLIPPER, BY VANDYKE BROWN.

Out in the street, this Winter's day,
A brawny man is shoveling snow;
Steadily there he works away
With muscular arms and face aglow,
Glad to earn a pittance for pay,
Shoveling off the snow.

Unto eyes that can only see
The tangible outward, here is one
Who suffers the stings of poverty,
Who wearily drudges from sun to sun,
Whose shackled hours are never free,
Whose work is never done.

For ragged he is, and scantily clad,
And one would be willing to hazard the guess
That meat and bread are not to be had
By him and his in plenteousness;
For all his life he has shoveled through
The drifts of want and distress.

Yet a keener vision might detect
Some priceless things which belong to him:
Muscles of iron, a form erect,
An eye that is never glazed or dim,
And the rich, hot blood of perfect health
Coursing through body and limb.

Now, across the street from the shoveler stands
A stately mansion, built of stone,
And there, in the window, with folded hands,
A pale-faced man looks out alone—
Looks out at the laborer over the way,
At the snow his shovel has thrown.

Exotic plants in the window bloom,
Shut in by curtains of finest lace,
And scattered about the spacious room
Are all things which befit the place;
A poor man might subsist a year
On the cost of that Sevres vase.

Resting a moment, the shoveler sees
The face in the window across the street,
And he thinks: "Could I live like that, at my ease,
With nothing to do and plenty to eat,
With money and servants and all at command,
Then surely would life be sweet!"

And he wearily sighs as he turns again
To the work unfinished that waits his hands;
But his sigh is echoed in sharper pain
By him who has called it forth, who stands
Watching the laborer, while he thinks;
"Houses and money and lands—

"All that I have of power or wealth—
I would freely give it I could but know
The rarer riches of strength and health;
Yes, all on the laborer there I'd bestow,
If I, like him, could go out in the street,
And shovel off the snow!"

THE ARISTOCRAT'S DAUGHTER;

OR,

THE BRIDE OF THE GUILLOTINE.

TRANSLATED FROM THE FRENCH FOR THE N. Y. CLIPPER, BY EDWIN F DE NYSE.

Entered in the office of the Librarian of Congress, at Washington, D. C., by FRANK QUEEN, in the year 1879.

CHAPTER IV.—CONTINUED.

"If I had wished to be separated from you forever, Aymeric, I should not have written you the invitation to come here. Let me detail you the plan I have invented, by which we may meet frequently without incurring any danger."

"What dangers can there be?"

"Why, I must not be compromised. It is known I am married, and who is my husband. Here is my plan: Every night you may pass through this street. When you see a light through the green curtain of the upper window you may give the signal, and I will open the gate."

Aymeric took her hand gently in his, and kissed it in token of assent. Christiane continued:

"So, it is agreed? Whenever I can receive you, the light of the lamp will make that fact known to you. If you do not see it many nights, do not let that worry you. It happens sometimes that I have to do the honors of my husband's house. This, where I dwell, you know, is only an off-building; and often I am obliged to accompany him to dinner-parties and to public receptions."

Aymeric frowned and heaved a sigh.

"It is my duty," continued Christiane, "and I do it faithfully. But as I dress now, so I dress on all occasions. You see, therefore, that I do not forget that France is in mourning."

The Baron noticed now for the first time that Christiane was clad entirely in black.

"Aymeric," said she, "it is time we part."

"Accept first this ring, which I purchased for you on my arrival," said the Baron.

Christiane held out her white hand, on which he noticed there was no jewel or ornament of any kind, and Candeil slipped the ring on the third finger. When they had reached the gate Christiane paused a moment before unbolting it.

"Where will you find lodgings at this late hour?" she asked.

"Everywhere. The night is almost past, and at the worst I can wait till daylight comes."

"What! wander about the streets of Paris these troublous times?"

"Yes. What have I to fear? I have two good pistols and a poniard of English make. With them I could rout all the cowardly patrols of the Directory. And as I am laden with enough guineas and bank-notes to buy the entire Directory at need, I shall not suffer, never fear."

"Go, then, Aymeric, and Heaven guard you!" said Christiane.

The Baron pressed her hand to his lips, and, stepping into the street, he heard the heavy bolts shot in their sockets. Now, then, where was he to seek a shelter?

To wander about the city till daylight, he began to think, notwithstanding his brave words, was a very dangerous way of occupying the time. A cold, drizzling rain had set in, and the famous bottle-green coat, though very fine to look at, was very thin, and let in the cold very easily. The young nobleman began to shiver. He could not think of hunting for the residence of his new friend, George Salvaic, at this late hour. He could not apply for lodgings at some hotel to run the risk of some Government spy making a demand for his papers or information as to his identity. He was standing in front of the gateway, deliberating thus, when suddenly he thought he detected a human form gliding along the wall in the darkness.

Before he had time to fly or put himself in an attitude of defense, he received a severe blow from a stick on his right hand, which he had instinctively extended. He bounded back, and his first movement was to draw forth his pistol to put a bullet through the unknown ruffian who had assailed him. A sudden thought flashed across his mind. A pistol-shot and a deadly struggle before Christiane's door would alarm the neighborhood, and possibly might bring disgrace on her. Under the circumstances, the Baron considered it no disgrace to fly; so he took to his heels before his enemy could renew the assault, and darted away nimbly enough. He did not stop until he reached the middle of the Pont Royal, when, finding that he was no longer pursued, he paused to regain his breath and to rend the air with curses on the Jacobin knave who had stricken him so sorely, for his hand had begun to pain him severely by this time, and had swollen considerably. If any belated pedestrian with a red cap had passed that way just then, it would have gone hard with him indeed, for the Baron was in a killing humor. But not a soul was stirring. Everything was quiet, and the streets were deserted. To make matters worse, the rain began to come down in torrents.

A sudden idea led him to return to the Palais Royal, where he was sure that the dissipations of Paris were maintained all night. There it was that he had first met Liardot, and thither the latter should be most likely to go to meet him again. The Baron did not think, however, of having told him of his intention to make a midnight visit to his lady-love. If he had recalled that fact, he might have doubted that the guide would return to the place of the first rendezvous.

CHAPTER V.—THE MIDNIGHT TRIAL.

Notwithstanding the advanced hour, there were crowds of promenaders still in the galleries, and among these Candeil wandered in the vain hope of meeting his guide.

The crowd at this late hour had altered its aspects as well as its components. The merchants and traders were gone, and the moving crowd that was left was the grand army of vice passing in frantic procession in fierce pursuit of pleasure. Vagabonds, thieves, courtiers, and all classes of pleasure-seekers swarmed in the grand galleries. Knots of brazen young women, dressed in robes of transparent lawn, their heads covered with flowers and feathers, and wearing buskins, the strings of which were attached to a band of gold about the naked leg, flittered in and out of every hole and corner of the place. From the illuminated cellars of this devil's castle, the music, to which immodest dancers tripped, blared out to the upper and purer air.

The Baron contemplated this infernal scene with an interest and amusement which was explained by his long sojourn on the dreary and melancholy banks of the Thames. The diversion occasioned by the scene, however, did not make him forget to regard the passers-by with the eye of one accustomed to recognize an enemy from afar. He satisfied himself first of all, and with a lively satisfaction, that he did not attract undue attention. His black collar, even, which was in itself almost an anti-Governmental protest, was unnoticed in this wild confusion.

But Liardot did not show himself. Candeil searched every nook, every resort of the place, but in vain. He noticed finally that the crowd of promenaders was thinning out, and that several of the cafes and dancing-halls were closing. The Baron very justly reasoned that it would not be long, if he remained, before he would be left the only promenader of the place. To risk this possibility was a certain means of getting into the hands of some band of robbers who prowled the deserted galleries to prey on the insensible inebriates, or, worse still, to find himself in the custody of the police when they made their rounds. He therefore walked off briskly through one of the many narrow passages leading out, expecting to make his exit near the point where he had entered.

The passage was not well lighted, and he had not traversed it for a greater distance than twenty feet when he felt himself jostled by the shoulder of a man. He turned quickly about, but before he could defend himself two herculean arms were clasped tightly about him, and held him so tightly that he could hardly breathe. This astonishing capture was executed with a precision almost mechanical. It seemed as if he had fallen into the clutches of one of those statues which tradition says the tyrants of ancient times cunningly devised to crush their chosen victims. He only had time to give vent to one savage imprecation, even, before a wooden gag was thrust roughly in his mouth. The next moment he felt a bandage tied over his eyes, and a stout rope twined about his body from his legs to his shoulders impeded the action of his feet, and confined his arms tightly to his sides. A minute had not passed and here he was, tied up like a package of goods. The band of unknown enemies who had so speedily and effectually taken possession of his body had not spoken a word. It was, therefore, clear that each had had his part assigned to him in advance. The poor Baron raged and fumed and struggled under his restraints as best he could. But he only wore out his strength without any result. De Candeil, the conspirator and the plotter against a powerful Government, thus found himself in a moment bound hand and foot, and lying helpless in the hands of his enemies; and all was the result of his rash impetuosity and imprudence.

"I have only suffered what I deserve!"

This was the first thought that came to his bewildered brain. He felt himself raised carefully by several of his captors, and after being carried a short distance was thrown into a coach. Two men entered the vehicle with him, and it rolled rapidly away, but in what direction he could not guess. After a short but furious ride the carriage stopped, the door opened and he was carried out as carefully, he thought, as if he were already a corpse. What was his crime? He could not imagine. Into whose hands had he fallen? That was a mystery. His captors numbered surely four, and he thought he could distinguish the footsteps of a fifth. He noticed that none of his captors left him to take charge of the carriage, but that they left it standing where it had stopped, for his quick ear did not detect the sounds it would have made if it had been driven off. From this he reasoned that his captors were on ground that was their own, and had no fear that the vehicle would prove a guide to betray to the friends of their prisoner the course they had led him. They seemed to be carrying down steps or at least down an inclined plane, for the motion he felt was unmistakably downward. This continued for five minutes; then they laid him down and rested a while, and he heard a heavy door swing on rusty hinges. Then he was raised again and carried forward through a narrow passage-way, for he heard the clothes of the men who carried him scraping against the wall. Then there was another brief pause to await the opening of another door. A blast of warm air swept over the Baron's face, and at the same time a confused hum of many voices came to his ears. His captors raised him to a perpendicular position once more, and he felt himself placed in a sitting position on a chair.

"Unbind the prisoner and take off the bandages," said a stern voice.

The order was obeyed with the same wonderful promptness that had marked his capture. Candeil recovered the use of his eyes, tongue and limbs at once. At first he was bewildered by the scene that met his gaze. Above him was a high vault of solid masonry, from which hung an immense lamp, which spread mysterious light about the place. Before him, on a high platform, were seated seven strangely-attired persons, all wearing masks. They were clad in long, white robes, with a black cape which reached down only to the shoulders. And, finally, and less reassuring than the other peculiarities of the scene, a rope with a hangman's noose at its end dangled from the roof in front of the platform on which the mysterious figures were seated.

Four men, attired like the judges, in black and white—probably the four who had borne him thither—held the end of the dangling rope, and appeared eagerly ready to swing the victim of the judges off into eternity. It was the Baron's first care to present to his unknown judges a calm exterior. He began by casting a careful look of contempt over the assemblage and the entire paraphernalia of the scene, and his lips disdainfully let fall the question:

"What do you want with me?"

"You shall soon know, Baron Aymeric de Candeil," answered a man who now appeared among the judges, and who was distinguished from them by wearing a red instead of a white robe.

"Ah! You know my name, I see," said the accused with a provokingly cool air.

"Both your name and the mission that brings you back to France," said the masked accuser.

"Indeed! Then you know more than I do, for I did not know the exact object of my mission. I only obeyed orders," said the Baron contemptuously.

He was convinced that they were trying to lead him into a snare, and he said to himself:

"If these imbeciles imagine that their masquerade can frighten me, and that they can get any confessions out of me, they are very much mistaken."

"You came into Paris last evening at eight o'clock?" continued the examining judge.

"That is possible."

"What did you come for?"

"I might very justly answer that it is none of your business; but I will tell you this much—I came to Paris simply to amuse myself; but I have not succeeded very well in doing so until the present moment."

"So you acknowledge you returned to Paris only to seek the pleasures that were denied you while you were a refugee."

"Just exactly what I would have you understand."

"Very well. Oblige us with a statement of what you did after you left the Palais Royal with a man who met you before the Cafe Velloni."

"That I shall not do. I do not recognize your right to question me in regard to my acts."

"But if we prove we have the right, would you answer then?"

"Perhaps. But I inform you in advance that there is only one authority in this world to which I will bow."

"And what is that?"

"The authority of King Louis the Eighteenth, my sovereign."

This boldness made a sensation among the masked men on the platform. They whispered together for a time; then one of them, turning to Candeil, said:

"You declare you will obey only the King; but are you quite sure you have not betrayed him this very night?"

This question threw Candeil into confusion at first, but he managed to summon an evasive answer to his aid:

"I have betrayed no one," said he, "and I am prepared to prove it before the proper tribunal."

"You are before your brothers, who have become your judges."

"Am I? Well, citizen, you must pardon me if I say I do not understand you now any better than before."

"There are no 'citizens' here, monsieur. This is the chief council of the Black Band, which has been waiting for you since nine o'clock in the evening, and which now commands you to speak and render account of how you have employed your time."

The Baron was taken by surprise on hearing this declaration. Of all things in the world, the thought had never come to him that he had been captured and made a prisoner by the very organization he was trying to reach. He was not to be so easily duped, however. The police had probably been informed of his mission, and had gotten up this scene of mummery to trick him into confessing all he knew.

"It isn't badly planned for *sans culottes*," thought he; "but I shall let them see that I'm a deal keener than even they are."

"You have heard? Speak! What have you to say in justification of your conduct?" asked the man in red.

"In justification of what conduct?" asked Aymeric! "And this council of the Black What-do-you-call-it—what does it all mean?"

"Give him the watchword and the sign of recognition," said the presiding officer.

The man in red drew from his pocket a piece of metal which he held between his fingers in such fashion that its shadow was cast upon the wall of the vault, showing in black silhouettes the outlines of the features of the late King and Queen. At the same time he slowly articulated the phrase:

"The half of thirty-four is seventeen."

Candeil was not convinced. These people had probably overheard him pass the countersign, and had witnessed his display of the shadow portraits of the King and Queen. He required more serious proofs to throw him off his guard.

"Well, messieurs, all this is Hebrew to me," said he, affecting an air of profound astonishment.

"Brother Onesine," said the presiding officer, "take this letter and allow the prisoner to cast his eyes over it."

One of the men who were holding the rope left his companions in obedience to this command, and, taking a paper from the hand of his superior, bearing a very large seal in black wax, held it before Aymeric's eyes for his inspection. As the Baron read, his eyes opened wider and wider in astonishment, his face grew flushed and his lips feverish. The letter was simply the announcement from the secret committee in London to the committee in Paris that they had sent to the latter a trusted emissary known as the Baron Candeil. Nothing was wanting in the document to prove its genuineness, neither the seal of the London committee nor the signature of its officers.

But Candeil was a very cautious man. Suppose this paper had simply been found by the police? This might be, but the proofs were powerful enough to unseal his lips, and he said:

"Well, messieurs, you have given me proofs that you have a very strange way of receiving your brethren, and I think a man who has been bound hand and foot, blindfolded and gagged, and thus dragged into your presence, has every excuse in the world for taking a long time for reflection before speaking freely with you. I am no sorcerer, and if you cannot make me a clear and satisfactory explanation you must not blame me if I hold my tongue. What would you say of me if I were to tell you all I know on the first demand, and without knowing whether you are the Black Band, as you call yourselves, or agents of the Directory?"

"True, he is right," said two or three of the judges in a low tone of voice.

"We appreciate your motives," said the president, "and I will add that the committee of London have highly commended your courage and intelligence."

"I am much obliged for your good opinion," said the Baron with a slight tone of irony in his speech; "but permit me to ask you how you treat your enemies, if, as in my case, you receive your friends with the hangman's noose and all the preparations for execution?"

"Do you not yet understand that you have been brought here to answer a grave accusation? The treatment which you complain of has been caused only by the suspicions which rest upon you."

"On me? I suspected? And of what, I pray you?"

"During the brief time you have been in Paris you have seriously neglected your important duties," said the man in red.

"Ah! Is that it? Will you be kind enough to tell me how?"

"Your instructions were to go at once straight to the Palais Royal, where a brother would be waiting for you at a designated spot."

"Exactly; and I did not fail to carry out those instructions to the letter."

"Well, you were to follow this brother, who was to guide you to us."

"I was."

"Very well. Now, then, do you pretend that you have fulfilled that part of your obligation?"

"I followed the brother, and if I lost him on the way it was not my fault."

"What! Do you pretend to deny that you rushed into the midst of a brawl that the plainest common sense should have counseled you to avoid? Will you refuse to acknowledge that the brother, who was too cautious to engage in the quarrel, waited for you until he was driven away, and you then took advantage of his absence to disappear?"

"Pardon me, monsieur," said the Baron with amazing coolness. "You are not concise in your declarations, and your choice of words is not guided by the best judgment. It is true I interfered to prevent a ruffianly mob maltreating a few silly but helpless women; but I deny that I voluntarily abandoned my companion. On the contrary, I did everything I could to find him again. If he was afflicted with fright and took to his heels at the prospect of danger, I ought not to be held responsible for his cowardice."

"You would do better to defend yourself than to waste breath in accusing a man who is above suspicion," said the president sternly. "The brother did what was right. After looking for you in vain, he ran here and informed us. On this news I gave the order for your pursuit. They thought, since you had no lodgings in Paris, you would probably return to the Palais Royal; and they were not in error, for there they found you after midnight."

"Correct," said Aymeric; "but these gentlemen might have saved themselves a great deal of trouble by a few words. If they had only given me the signal, I would have gladly come with them."

"Listen!" said the president gravely. "The aim of our association is too important to allow the least dereliction of duty on the part of its members to pass unnoticed. What can be thought of an agent, to whom have been confided the interests of a sacred cause, who, on the most frivolous excuse, exposes himself to the danger of falling into the hands of the police, thus sacrificing the cause and compromising his brethren?"

The Baron did not answer, but dropped his defiant gaze and bowed his head.

"And yet," continued the president, "unworthy as it is, such has been your conduct. You have in your possession concise written instructions, full lists of the conspirators—enough information to destroy our plans and to send us to the guillotine, every man of us."

"But all the papers I have are in cipher, and everyone has not the key of it," said the Baron mildly.

"A feeble excuse! What secret correspondence that has yet fallen into the hands of the authorities have they failed to decipher as far as suited their ends? But this was only the result of carelessness, and we can afford to pass it by with a caution. What you did after the quarrel in which you engaged so recklessly was much more serious."

Aymeric trembled when he was reminded of what had happened after the time they had named.

"The brother who was to have guided you lost you at about ten o'clock; those who sought you did not find you until long after midnight. You do not deny the hours I have named?"

"Not at all."

"Well, then, tell us what did you do in this long interval of time?"

"What matters it what I did?"

"I have particular reasons for asking this question."

"And I have no reasons in particular for not answering, only I am somewhat puzzled, for a promenade through the streets of Paris is likely to leave but indistinct ideas of events. I wandered aimlessly about until the rain came on, and then I hastened back for shelter under the arcades of the Palais Royal."

"Indeed! But can you not state in detail the streets you traversed on your way?"

"Indeed I cannot. It is four years since I was in Paris last, and things have changed considerably during my absence."

"It is strange you should so soon forget a city where you lived so long, and with which you must have preserved some relations."

"Relations? I? And with whom, pray? My father was murdered at L'Abbage, and all my friends have been guillotined. Unless you think I have bonds of amity with the unwashed citizens who burrow in the Luxembourg, I do not know who you can mean."

"I regret to be forced to state that you do not speak the truth, monsieur," interrupted the president.

"You may insult me, monsieur, with impunity, for I am a prisoner," replied Candeil, the blood mounting to his forehead and his voice trembling with repressed passion.

"We are not considering points of honor now," said the president. "I am your judge, and I charge you to explain yourself."

"Explain myself!—on what?"

"Is it true, yes or no, that you intended, after you had performed your mission, to pay a visit to a woman, your mistress, who has not left Paris during the Terror, and with whom you have not ceased to correspond during your residence in England?"

Aymeric turned deathly pale.

"Answer!" said the president sternly.

"I know not who has taken the trouble to tell you that," replied the prisoner, "but in the main what you state is true. I intended to call at midnight on a lady—not a mistress, but a friend of my youth."

"And do you consider it prudent for an agent confided with a secret political mission to find asylum in the house of a woman who has more or less the possession of his affections?"

"But I did not find an asylum there. Did you not find me wandering about the Palais Royal? What does that fact prove?"

"It proves simply that this woman feared to compromise herself by giving you shelter in her house."

"Well, you may think what you please; it matters little to me," said the Baron, recovering his defiant air.

"We suspect that you have confided your secrets, or a part of them, to this woman, and fear that all our lives may depend this very moment on the caprice of her who received your visit this night."

"Well, well, messieurs, you must be very simple," said Candeil. "Do you suppose a man when he becomes a conspirator must cease to be a man? Must one absolutely forswear flirtations and love-making and all sorts of gallantries in order to overthrow the Republic?"

"What we wish to know is what passed at your interview to-night, and how far we are compromised to this woman who received your visit."

"Suppose I deny that I visited her to-night?"

"We intend to prove it first, so that you cannot deny it," said the president. Then, turning to the man in red, he said: "Brother, your proofs."

The latter, who had been seated during the long examination of the prisoner, now arose.

"Messieurs," said he, "this man cannot deny having visited this woman after he has been submitted to the test that I am about to propose. No sooner had he arrived at the Palais Royal, than he, against the advice of the brother who was to have been his guide, entered a jeweler's shop, and there purchased a ring, to be offered as a New-Year's gift to his mistress. Have him searched. If the ring is not found in his possession, it is because he has given it to her."

"What! may I not have lost it?" said Candeil.

"You acknowledge, then, that it is not in your possession?"

"Yes, of course I do. And now I hope you will not bother me any longer with your questions. I visited a lady, it is true; I went to give her a present and to wish her a happy New Year. If that is a hanging matter, in your opinion, then I think that Barras and his Republic, 'one and undivided,' had better be made a perpetual institution."

"The case can only be extenuated by your giving the name of the lady," said the president.

"Her name?" cried Aymeric. "Do you imagine I am going to give you that?"

"We don't imagine—we demand it."

"Indeed! And do you suppose I am going to betray a lady because it pleases you to suspect me? Well, well, you must think me a contemptible creature."

"It is your duty to sacrifice every personal feeling in the service of the King."

"All but my honor, messieurs. For the King I am willing to sacrifice my life and fortune, but I will not descend to an act of villainous cowardice, even for his Majesty. For him who dares to ask me such a thing I have no answer but unbounded scorn."

"You talk as if we still lived at the Court of Versailles," said the president in a frowning tone. "To-day France struggles in the agonies of death, and, while we strive to save her, chivalry is out of place among us. We are all devoted to a perilous work, and every minute of the day and night our lives are in jeopardy. We must therefore be controlled by invariable rules, and he who refuses to submit to them must be regarded as a traitor. You must obey blindly or die! Choose!"

"That ends all dispute, then," said the Baron coldly, and turning very pale.

"You consent?"

"I refuse!"

A shudder ran through the assemblage.

"I will state," said the president, "if you consent to give the name of this woman, it will be held as a sacred secret by all here present. She will be simply watched by our spies, in order that we may be assured she shall do us no harm."

"Enough!" cried Aymeric imperiously. "That is the excuse of a base-born dog! Be assured, I take no advantage of it!"

"I must add that death is not a mere menace. If you persist in concealing from us the name we demand, you will be surely condemned to the punishment reserved for those who are traitors to our cause, and that punishment will be inflicted on the instant."

"Very well; if it must be, it must. But I would prefer that a pistol-shot or the stroke of a poniard should put an end to me."

"No; it is the law of the Black Band, and it cannot be changed."

"Hang me, then, like a dog, if you will. I will not regret my lost life when it is to be passed in the company of such men as the conspirators with whom I have allied myself."

Aymeric cast an angry, defiant look about him, and was silent. It was his determination not to utter another word.

The scene now took a decidedly tragic turn. The four executioners who had charge of the rope began a preparation, the object of which was easily detected. They hoisted and lowered the noose a number of times in order to assure themselves that the rope ran smoothly through the iron ring in the ceiling through which it was passed. At the same time Candeil observed that several of the lamps had diminished considerably. The judges had left their seats, and were now standing together at the opposite side of the apartment. Aymeric could not hear what they were saying, but he judged from the earnestness of their gestures that they were arguing on some very important subject.

Presently the judges returned and resumed their places, while the man in red approached the executioners. He whispered a few words, and two of them seized on Aymeric and tied his feet and hands. He did not deign to utter a word. This done, they took him by the arms and carried him to the place where the fearful noose was dangling. Here the other two tied the bandage over his eyes again.

He felt the noose slipped over his head and drawn tightly about his neck.

A voice broke the solemn stillness. It was that of the president:

"Baron de Candeil, there is still time to save your life. Will you reveal the name?"

Aymeric simply shrugged his shoulders.

"Reflect. If you refuse, you have but a moment to live."

"It is useless. Don't torture me thus. Finish your work like Christians, promptly and mercifully."

But the president paid no attention to this request. He continued:

"You are willing to die to save your mistress from discovery. Foolish boy! The ring she wears—your gift—will betray her. The Black Band will seek her wherever she may be, and your fate will be hers. Speak now, and you both may live."

"You justify my suspicions. I am willing to die rather than live in association with wretches who boast of murdering women."

A long silence succeeded this defiant reply. Again the same voice arose in low and solemn accents:

"Baron de Candeil, have you a last wish to express?"

"No."

"Have you no relative or friend ——"

"None; I am alone in the world. If you wish, when you write to the committee in London, you may say I brought you the papers and the money safely, that I died like a brave man and a soldier, and that you killed me like a pack of fools, as you are."

A howl of rage greeted this imprudent speech. But Aymeric was desperate and hopeless, and a wild, mocking laugh burst from his lips. The solemn voice of the president broke the ominous silence that ensued:

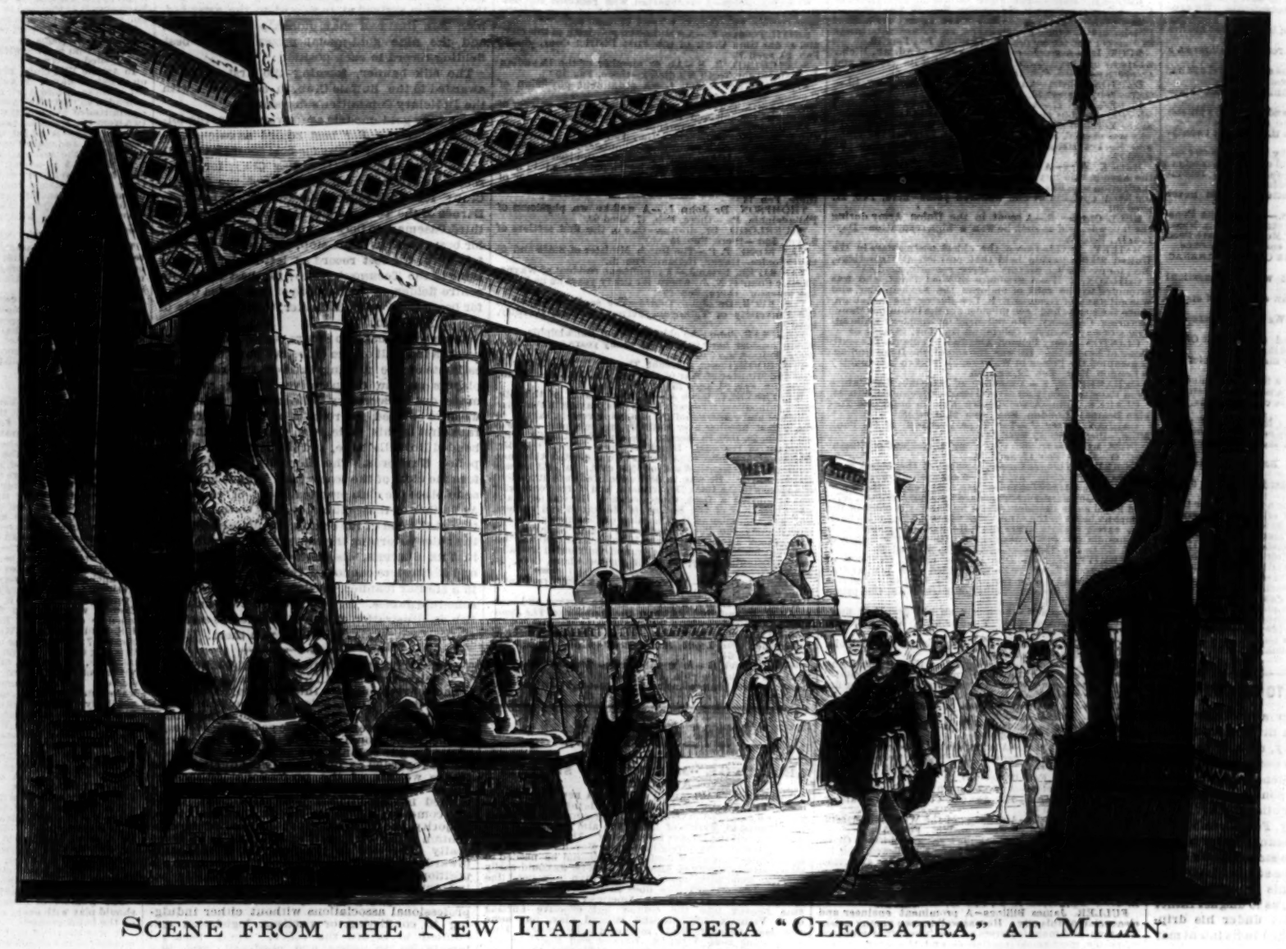
"You have a minute to make your peace with Heaven."

Aymeric, in the wild life he had lived, had quite forgotten the religious lessons of his boyhood, but still he prayed.

The minute was terribly long. He waited and prayed, in anticipation of the fearful tightening of the noose. He could not feel the rope about his neck now. He was losing all sensation. No. There was a sudden relaxation of the cords about his ankles and wrists. His hands and feet were free. The rope was no longer about his neck. He was about to tear the bandage from his eyes when a heavy hand was laid on his shoulder, and a familiar voice (not that of the chief of the Black Band) whispered in his ear:

"Silence! Follow me; and if you do not wish to have a poniard driven to your heart on the instant, do not attempt to remove the bandage."

TO BE CONTINUED.



SCENE FROM THE NEW ITALIAN OPERA "CLEOPATRA," AT MILAN.

"CLEOPATRA."

Scene from the New Italian Opera.

The illustration presented on this page is a scene from the opera of "Cleopatra," from the adaptation of Manzoni, by Cosea, recently put upon the stage in Milan with such magnificent effect, and splendidly dressed for "business" and for picturesque effect. The scene we give is in Act II, and represents the Piazza at Alexandria, Egypt, where Sossio and the great Egyptian Queen meet during the religious Festival of Isis, where the speech of Sossio has created a violent outbreak of popular feeling, which Mark Antony hastens to assuage. The whole scene was one of such remarkable beauty and dramatic effect as to excite the most enthusiastic outburst of applause.

BULL-BAITING.—At Wokingham, Surrey, England, bull-baiting was kept up until 1821. In 1822, when the anti-Cruelty-to-animals Act passed, it was decided by the corporation to abolish the custom, and the Alderman with his officers walked in procession and solemnly pulled up the bull-ring, which from time immemorial had been fixed in the market-place. The meat of the two animals set apart for the baiting was, however, distributed all the same. In 1826 the mob seized one of these animals and baited him in the market-place; but Mr. Bergh will be glad to learn that the ring-leaders in this enterprise were sent to Reading jail.

A CLOCK made entirely of bread has lately been received in Milan, Italy, from Pera. It was constructed by an Italian, who, having no means of purchasing material, saved a portion of the soft part of his daily bread for the purpose. He solidified it with a certain salt, which rendered it very hard and insoluble in water. The clock keeps good time, and the case, also of hardened bread, displays artistic talent.

THE LEAVES THAT NEVER FALL.

WRITTEN FOR THE NEW YORK CLIPPER.

The leaves were falling through the blonde September
From rose-bush, hedge and tree;
Their glory on their branches they remember
Ere Summer ceased to be.

Of gray November and of white December
The leaves insinuate;
The branches bare, their glory still remember,
Which early fell, or late.

And, standing 'mid the leaves, or dead, or dying—
The many-colored leaves!—
I hear (or seem to hear) a wistful crying,
As from ungathered sheaves.

Each branch will soon be leafless, and the Year,
Like an old book unbound,
Will, page by page, appear and disappear,
While arts are lost and found.

And I, a bookworm, con these leafy pages—
Hieroglyphics rare!
Lessons have they for Solomons and Sages,
Talmuds and Korans they're.

Sapwise they rise and bud and bloom and—fall;
But there are other leaves,
Perennial and perfect, one and all,
Better than gathered sheaves!

For they are for the healing of the nations,
As manna was for food;
To sinners they were new revelations,
And more than flesh and blood.

And as the raised writing for the blind
Seems vision to recall,
So in the Scriptures' foliage we find
The leaves that never fall.

JAMES OWEN O'CONNOR.

THE CIRCUS:

MAKING READY, ETC.

WRITTEN FOR THE NEW YORK CLIPPER, BY F. W.

The thermometer at zero and blinding snow-storms are not very gentle reminders of green fields and scorching sun, yet "the world moves around," and time and tide wait for no man. Realizing this, managers, artists and others who go forth in the Spring-time to gather in a bountiful harvest of dollars seize time by the forelock, and as a consequence the present is a busy season with them. The manager is planning and laying out a new route, discovering new towns where he hopes "they are just hungry for a circus," devising and inventing new attractions to amuse and instruct, and attending to the thousand and-one things which only a manager knows anything about.

The press-agent, if he is secure for the season, should sleep peacefully with a Webster's Unabridged beneath his pillow and his head bound with a half-sheet descriptive of last season, which will inspire him to wield the pen in a brilliant and masterly manner.

The band-leader, in addition to his already large library of music (which he confidently informs us contains the best arrangement of reels and jigs for the tumbling and the best grand marches for the entree), is hard at work composing new and taking melodies to charm the rural patrons.

The painters, harness-makers, canvas-makers and other craftsmen are displaying their ingenuity and ability, and the show will commence the season as bright as a new dollar.

Just now is the proper time to rave about the circus of the olden time, of the old-time performers, etc. Twenty years, ago could they produce an equestrian that could turn a twister or a forward-somersault on the bare back of a horse? Did the gymnasts attempt a head-to-head balance, a forward spotter on the shoulders, the half flip-flap, and many other feats and tricks our acrobats of to-day accomplish? It is said that the clowns of years ago must have been the best, as many to-day still use the same gags and funny business. I think that a comparison between the clown of the past and the present would result very favorably to the clown of the period, many of whom, from Billy Fay down, have proved that they are capable of much greater things, being men of good education and sound sense, and some of them aspiring to a higher walk in life, even going as far as to desire to be President of these United States.

A well-known clown, a few years ago, dropped the motley for a time and entered mercantile circles. One evening, being present at a gathering of high-toned business men, he overheard a group discussing his history, one of whom exclaimed: "Oh, he was nothing but a clown!" Our friend of the arena very quickly silenced him by inquiring: "Wasn't I a good clown?" To play the fool and play it successfully requires more brains than are usually credited to a fool.

Twenty years ago, could they produce a leaper who would turn a double-somersault over five elephants? Was there ever five elephants exhibited in one establishment? Did the performer or musician of those times put himself in his little birth in the sleeping-car, and sleep peacefully all night while the show was rapidly accomplishing a fifty or hundred mile jump? Or did they nod and keep nodding in a hard-riding wagon while it was making an all-night jump of thirty miles over a rough country-road?

In '76 O'Brien's Circus exhibited in Hudson, N. Y., and shortly after the evening's performance they started for Albany, intending to arrive there early the next morning; but on the next morning several circus-wagons drove into Hudson, and a driver, accosting an early riser, inquired: "What town is this?" "Hudson," was the reply. "Hudson! The devil! We showed there last night." Upon discovering their mistake they left town like a drove of wild mustangs, and kept on the right track for about an hour, and then turned off on a road leading directly back to where they started from. They did not arrive in Albany till afternoon.

Last Summer (I dislike to speak "out loud," and will simply say) the Blank Circus and Menagerie band contained a German who, after a too free indulgence in beer and bologna, perhaps, was, as an Englishman would say, a little "daft," but, being an excellent musician, he was retained. On leaving the cars in the morning he would mentally make a note of the street-corners and all the street-names, so that at night he could find his way back; but in a few hours, in the excitement, he would forget his way from the depot (or half-hour inquiry: "Vas dime vas neck ready? Vere is de hotel?" Immediately after the evening performance he would seize gripsack in one hand, violin-box in the other, and alto-horn under his arm, and then set out all alone for the train. With the thermometer among the nineties, and sometimes a mile-and-a-half walk before him, he would enjoy himself for an hour or two, to astonish amusement for everyone he met by inquiring: "Vich vay is de drain, der circus-drain?" He usually arrived at the yard as the train was just leaving; and the way that German boarded the train was laughable. The small boy offered to show him the train for a consideration. He finally discovered, however, that by following a circus-wagon he would be under obligations to no one.

There never was a time since the Flood that the world had so much and such good amusement and variety as at present. The fact is, the public have been surfeited with so many good things and so many wonders that they fail to realize what a vast amount of amusement is prepared for them.

The number of companies on the road the coming season will probably be smaller than ever before since the war—there will be no crowding and very little opposition; consequently, managers may look forward to a prosperous and successful campaign.

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NEW YORK CLIPPER.

SATURDAY, MARCH 1, 1879.

TO CORRESPONDENTS.

No Answers by Mail or Telegraph.

CLIPPERITE, New Rochelle.—1. The only fight in which Chris. Lilly figured as a principal before he met Tom McCoy was that with Joe Murphy, which took place at Kingsbridge, N. Y., July 15, 1842, Lilly winning in ten rounds, lasting seventeen minutes. The fight between Lilly and McCoy took place Sept. 13, 1842. 2. Johnny Broome (Young Ducrow) beat Chas. Spilsbury, Gallet, Charley Jones, McGanty, Joe Bostock, Tom Ellis, Bill Howell, Jack Hannan and Sangaree, and fought a draw with Jack Hunt, the last-mentioned mill lasting 3h. 40m. 3. Harry Orme beat Aaron Jones (twice) and Nat Langham, and was defeated by Harry Broome.

C. G. V., Selma.—The rules in the recent tournament were, with one exception, those of the Collender "championship of the world," or Challenge Cup games. The rule as to forcing a cue-ball off the table was the same in that tournament as it has always been in the three-ball carom game everywhere, except on a pocket-table—the other balls were not touched, and the cue-ball was played from the spot at any ball, in or out of the string. The new rules, to go in operation in April next, require the striker to play at a ball outside, the red ball, if necessary, to be placed on its spot for that purpose.

WARREN, Baltimore.—1. The Great Eastern was launched in January, 1858. 2. She is probably owned by a company, and at last accounts she was lying idle in English waters. Glass, Elliott & Co. bought her in March, 1864. 3. When she last returned from here to England, she was libeled by the seamen for wages due. This was in May, 1867, and the case was carried into chancery in July. We do not think she was sold to satisfy those claims, for on Feb. 10, 1868, the shareholders held a meeting, at which, however, no dividend was declared.

ROBERT FRICK.—If you refer to the international contest for the Centennial Trophy (Palma), in which teams representing Ireland, Scotland, Australia, Canada and the United States competed, the contest took place at Creedmoor, L. I. So did the second competition for the same trophy, in 1877, when America defeated Great Britain. Last year the American team had a shoot over for the prize on the same ground.

JOHN B., Paterson.—1. You can purchase burnt cork of Shannon, Miller & Crane cheaper and better than you can make it. 2. Mix it with a little water, and then rub it on the face and hands. 3. You cannot change the nature of the material. 4. Soap and water takes it off. 5. We never state the salary any particular performer receives. 6. To New York.

J. W. M., Coaldale.—1. The military dramas that you inquire about cannot be purchased; but their owners will arrange to give performances, and furnish several leading people if required. We have no list of the owners. An advertisement would elicit all the information. 2. Have handed your letter to a gentleman who will send you a catalogue of plays. 3. $2 for six months, and $1 for three months.

DON POOL-PLAYER, Kingston.—As it was stipulated that no ball was to be taken from the table, the more reasonable supposition is that in giving B 25 A intended that B should make 43 to his 68. But this is only supposition, as B was justified in assuming that he was to make but 28 to A's 53. Before beginning play both should have thoroughly understood how many each was to make.

S. L. CLUB, Lambertville.—1. See "Draw-poker, Lambertville." 2. The third man can either drop out or put up four dollars, which will "see" the blind and straddle and stop further straddling, but will not stop a "raise." 3. All bets must be "seen" before a player can draw cards. 4. A player must cover any bet ahead of him if he wishes to play, whether he intends to draw cards or not.

L. T. S., Pawtucket.—We do not know any person by that name, but we do know that no such person ever fought in the P. R. "Awful" (Hezekiah Orville) Gardner was a pugilist who was converted to Christianity and became an evangelist. Some time ago he and his wife were admitted to a home for the aged and indigent in this city, where we believe they now are.

TWIST, Albion.—In claiming that four sevens and an ace or four sixes and a three count but twenty, you settle the case against yourself by explaining that there are eight by fifteens and "twelve by pairs." If there are twelve by pairs, then there must be twelve by fifteens or else nothing by fifteens.

C. W. P., Bethany.—1. Yes. 2. They generally pitch to a catcher. 3. Only two curves are possible to a horizontal curve-pitcher, viz., one to the right and one to the left. In slow pitching only one curve is possible, viz., the natural curve consequent upon the attraction of gravity. 4. Learn first to get command of the ball.

H. J. S.—Address a note to the Department of Parks. There are a hundred thousand people walking here, in all sorts of shapes; and everyone who has not been walking on a track wishes us to tell him how great a distance he actually covered in going from A to Z and back to A, and also if he made good time "for a man without training."

PARIS GREEN, Kansas City.—1. The distance from New York to New Orleans, by water, is about 2,065 miles. 2. To Liverpool from New York, about 3,473 statute miles. 3. From San Francisco to New York, by rail, about 3,250 miles. 4. In geographical miles it is about fifteen per cent. less in all the foregoing cases.

H. G. M., Philadelphia.—Most of the stories told about old actors' eccentricities have little if any foundation in fact. The incident you name has been attributed to at least half a dozen actors. George Frederick Cooke was a tragedian, although he occasionally played a few comedy characters.

W. B.—1. Orin Beckworth, who with Chas Hottes contended against O'Leary at the rink, St. Louis, Mo., in September, 1877, was then described as a young man of 21 from Syracuse, N. Y. His score for the first twenty-four hours was stated to be 105 miles. 2. Don't know his height, and we have not since heard of him.

L. L., St. Louis.—After high, low, jack and game, the count is in the order of those cards that have the highest value. That is, a man with one to go may make "bull-does" on the first trick, but his opponent, with two to go, can win by making high and jack on the last trick.

READER, Passaic Bridge.—1. Left to our decision, the player cannot go alone. Hoyle never published a line about euchre. 2. According to the book called "American Hoyle," a player who is ordered up cannot go alone, but a player who is assisted can.

H. C. W., Chicago.—At auction pitch proper, A put B out in giving or bidding two. Apart from this, A goes out on his high, it he makes another point. B's low will count hereafter.

A SUBSCRIBER.—The mere fact that a male child is born in England or in Europe is no bar to his eligibility to the office of President of the United States. The child's father being an American citizen makes the child a natural-born citizen of the United States, no matter where born.

BALTIMORIAN.—1. We do not care to express an opinion on the subject in this department. If the match broached by Ross in this week's issue takes place, the question will probably be definitely settled. 2. He can, but only ordinary distances.

W. D. WENTZ, Geneva.—1. In the fifth round. 2. There was no bone broken, but the muscles were badly contused. 3. Sayers' arm was well enough for him to be able to spar with Heenan a week or so after the fight. 4. Send 25 cents to Ed. James, whose address appears in advertisement.

A READER, Lincoln.—1. No record is kept of the day or month in which a horse is born. A horse born Jan. 1, 1878, is no older, in turf usage, than one born Dec. 31, 1878—both are one year old on Jan. 1, 1879. 2. Ten Broeck was foaled in 1872, and Mollie McCarty in 1873.

MIGNON.—Thomas S. Hamblin was born in London, Eng., and died here Jan. 8, 1853. W. E. Burton was also born in London, and died here Feb. 9, 1860. Laura Keene was a native of England, and died in Montclair, N. J., Nov. 4, 1873.

MORRIS, Chicago.—At piquet the dealer cannot possibly make sixty before the non-dealer makes one, though he can count ninety by having a hand that counts thirty before the non-dealer counts one.

H. C. H., Norfolk.—We cannot estimate populations to decide bets. No one can say whether 1,100,000 or 1,250,000 is the more correct estimate for this city, for example. We think the former is nearer the true figure.

CONSTANT READER.—1. Sam Devere the banjoist has not appeared at either Harry Miner's Theatre, the London Theatre or Volks' Garden under their present managers. 2. Alecia Jourdan is a female.

FRANK C. HERRICK, Willimantic.—1. Nobody. 2. Billy Edwards defeated Steve Taylor in a one-hour glove-contest at the Brooklyn (N. Y.) Rink, June 5, 1876. 3. He is not in the saloon business, but teaches sparring in private.

W. N.—There is not, to our knowledge, any street in Philadelphia twenty-seven miles in length. Broad street is about the longest in that city, and can be but twenty-three miles in length.

EISEMAN.—You had a perfect right to charge the regular fee. If they wished to play pinpool at special rates, they should have contracted for the favor before they began the contest.

L. W. H., Newbern.—No answers by mail. We have no record of Edwin Booth ever acting Rip Van Winkle in Cincinnati, O., or anywhere else. The person to whom you allude was in all probability Robert McWade.

S. D. C.—1. At draw dominoes, the player can draw when he can play. At muggins, also a draw-game, he cannot. 2. Circular, 24it.x8; square, 8 square it., and 36 in length.

N. C., Chillicothe.—Frank loses. When he worded his bet "300 majority over either one of the opponents," he excluded the vote of B in comparing A's vote with C's, and excluded C's in comparing A's vote with B's.

OGLETHORPE, Savannah.—1. Butt Reilly died in this city Jan. 14, 1877. 2. Not that we are aware of; we will endeavor to find out. 3. Can't give date; it took place on the Pacific coast.

H. J. BISHOP, Cooperstown.—If you have work to do, do it; if not, look around for a job, but don't "come out" as a professional walker. A steady situation beats that all to pieces.

PROPS, Wilmington.—Jimmy Haggerty was fatally shot by Reddy the Blacksmith in a saloon kept by Patsy Egan, northeast corner of Broadway and Houston street. Reddy at the same time kept a saloon on Broadway, close by.

FORT PORTER, Buffalo.—The man has $105 and no horse when he gets through. When he began, he had only a horse, the value of which must have been $100, since he sold him for that to begin with.

BOB W.—1. Yes; imported books are subject to duty. 2. Probably it would be just as cheap to buy them here. 3. A gold dollar weighs 25.8 grains. 4. Inquire at any jewelry store.

J. K., Cleveland.—1. McLaughlin defeated McMahon in their last match. 2. Yes; Owens in his contest with Conner at Boston Nov. 20 last again injured his right ankle, which had been hurt in a previous contest.

A. M., Leavenworth.—The only way to get that information would be to address the Department of Public Works in each of the cities named. Changes are frequently made which render published data unreliable.

D. S. J.—Barnum's Museum, at the corner of Broadway and Ann street, was destroyed by fire July 13, 1865. The one situated on Broadway, just above Spring street, was burned March 3, 1868.

F. H. B.—This correspondent desires us to request Sidney Hall, late ensign of U. S. S. Alabama, to please send his present address to F. H. B., 50 E. Brookline street, Boston, Mass.

F. B.—Some of the plays are copyrighted in Great Britain, others are copyrighted here. You could play those in Great Britain which are copyrighted here, and those here which are copyrighted there.

DECLINED.—"The Dying Child," "Poor Old Hans," "Just as You Like," "The Belles of Rocky Point," "Tend to the Flowers on Dear Mother's Grave," "The Darling of My Heart," "They Say I'm off My Base."

ED. C., Covington.—1. B is out on his high, if he can make the three he gave. 2. See THE CLIPPER ALMANAC for 1879.

PEORIA, Ill.—There is a run of six in 1, 6, 2, 6, 3, 4, 1, 5. The chief reason is that cards do not have to fall in natural numerical rotation in order to constitute a "run."

HUDSON HOUSE.—There can be but one lone hand at a time at regular euchre. The "opposite party" makes two for a euchre.

A PATRON, St. Louis.—No; he would not. It would be a turf bet, and subject to turf rules, one of which makes a dead heat indecisive as to a bet on the bare result of it.

S. A., Lawton.—B cannot use any card on the board to raise A's pile or build, even though he also uses a card from his hand.

BROOKLYN.—When it is agreed to play straights, any straight will beat at least two-pair. Sometimes it is agreed that straights shall beat three-of-a-kind.

W. C. A.—We cannot spare the time to search our files for the information required to answer your numerous questions. The bills are not worth the cost of binding.

C. A. J., Geneva.—1. It had its origin in France, and is a sort of post-religious festival. It means, literally, greasy Tuesday. 2. It is the same Pearce.

READER, Bellefontaine.—There is not a run of eight points for the player of the last card in 4, 3, 6, 5. There is a run of five.

OPTIMUS, Chicago.—The man wins who called four queens "two pair." A player can call his own hand what he pleases. There is a special rule to that effect.

SKIP, St. Charles.—See advertisement of the Cincinnati Calcium Light Company, Cincinnati, O., in this year's CLIPPER ALMANAC.

H. P., Haverhill.—"Buffalo Bill" (W. F. Hickok) is now traveling with his own combination. It is claimed that he is the only person entitled to use that cognomen.

T. R. G., San Francisco.—Unless somebody wants to purchase them, their only value is the price paid for waste paper.

DAWLEY, Newport.—The Stadt Theatre, in this city, the Boston (Mass.) Theatre and the Academy of Music, Philadelphia, Pa., are the three largest theatres in this country.

W. P.—We regret that we cannot aid you in the matter. It is one of those intricate problems "that no feller can find out."

C. A. A.—1. The misdeal cannot be claimed. 2. Except by agreement, the player cannot help his partner in that way. 3. He cannot build his own "eight" to "nine."

CONSTANT READER, Philadelphia.—The agents advertise to cash the Havana lottery prizes, and that is all we know of the matter.

DRAW-POKER, Lambertville.—A dollar blind having been straddled, the man who went blind must put in three dollars to fill, and the straddler two dollars.

C. A. MCA., West Troy.—No answer by mail. George W. Stoddart is now acting in the Park Theatre, this city. His wife is in retirement. R. S. Meldrum is dead.

JAS. F. B.—It should have been agreed upon beforehand, the coin being one that is unfamiliar here. The date never determines head or tail.

CONSTANT READER, New Haven.—The date of the paper determines it. A paper dated Feb. 22, 1879, became last week's paper after that date.

PEDESTRIAN, Buffalo.—Such a tournament has been arranged for, as you will see by referring to our athletic department.

G. S., St. Louis.—Sheridan Corbyn, dramatic agent, 532 Merchant street, San Francisco, Cal.; A. Maynard, 6 York road, Lambeth, London, S. E., Eng.

BALTIMORIAN.—It is purely a matter of opinion who are the best performers in the lines you mention, and we prefer not to express ours here.

F. B. CURTIS, New Haven.—Thank you; but a notice was already in type when yours came to hand.

BILLIE KING, Waterbury.—That is a matter which has not as yet been satisfactorily settled, and until it is we cannot give you a definite answer.

E. St. C., Pittsburg.—Apply to the managers of one of the variety theatres in your city for a chance to perform once in public. If a success is made, then solicit an engagement.

A READER, Lexington.—As matter of fact, the first five cards dealt a player constitute a "pat" hand, if he does not draw. A player can stand "pat" on six-spot high.

F. B., Keokuk.—Game counts fourth, the same as in pitch or seven-up, and pedro, having been "rung in," counts last.

C. F., Philadelphia.—Call in at the Zoological Garden. It would take us too long to explain, and it is not a subject that would interest our readers.

WM. J. F., Philadelphia.—Robert Flanigan, for many years proprietor of a popular resort on North Sixth street, Philadelphia, died in the Fall of 1862.

G. T. E., Kingston.—The jack is high in cutting for deal, being the highest euchre-card. The ace comes next, and the king next.

C. L. S., Hartford.—No answers by mail. None of his poems have been published in book-form, nor is either of the other poems you name to be had in print.

CONSTANT READER.—There is no champion clog-dancer of America, because no proper contest has ever been held to determine who is entitled to that distinction.

H. D. M., Freeport.—The first competition for the Astley belt took place at London, Eng., March 18 to 23, 1878, O'Leary winning.

NO SIGNATURE.—The dealer has forfeited his right to count "his heels."

G. R., Lancaster.—No answers by mail. Address a letter to him in care of this office, and it will reach him.

GENEVA.—Tom Sayers' arm was not broken in his fight with Heenan.

S. F., Evart.—J. G. Scholes of Toronto has that reputation.

R. C. R., Wilmington.—B could call game as soon as he made five other points along with twenty-seven cards.

L. S. M., Cleveland.—THE CLIPPER ALMANAC's Fast Time Table gives the correct figures.

N. W., Cleveland.—The Continental Four have disbanded. Address him in care of this office.

H. W., Battle Creek.—We shall give the professional nines when all have been engaged.

L. G., Sanford.—As we have never seen the exhibition referred to, we cannot say.

H. M. S. P., Boston.—Anyone who chooses can produce "H. M. S. Pinafore."

D. G. H., Lancaster.—No answers by mail. Burr Robbins' Show is wintering in Janesville, Wis.

JOSEPH WEBB, Wheeling.—We haven't any on hand at present, but you can obtain a sample by advertising.

D. A. B.—See CLIPPER for their whereabouts. We cannot answer as to their responsibility.

J. E. D., Rockford.—We believe so, but he lost his life at Genesee Falls.

F. S. B., Rochester.—Address him through THE CLIPPER's post-office.

J. J. C., Phila.—"Games" of this class are mongrel affairs, and the cards are given an arbitrary value.

GARDNER HOUSE.—A could do nothing with the three-spot but leave it on the table.

R. P., Boston.—It was "threes," and neither yourself nor your antagonist could change it to anything else.

HARMAN, Phila.—Four sixes and a three count twenty-four at cribbage.

A. C. G., Statesville.—No answers by mail. A letter addressed to her in care of this office will quickest reach her.

CONSTANT READER, Albany.—We prefer not to recommend any. See our advertising columns.

F. D. B., Lowell.—The late Charlotte Cushman never acted in "The New Magdalen."

WALTER J. BUREY, Chicopee Falls.—Address the Pope Manufacturing Company, 87 Summer street, Boston, Mass.

L. B., Brooklyn.—McLaughlin and McMahon have been opponents in two wrestling matches, each winning once.

RARUS, So. Weymouth.—1. See THE CLIPPER ALMANAC. 2. Yes.

W. H. B., Charlottetown.—What was the question? Papers will be sent for the money.

C. W. S., Tarentum.—We never saw or heard of such a work.

OLD SUBSCRIBER, San Francisco.—We are not aware that any such group-pictures are on sale.

G. Y., Toronto.—A letter addressed to the War Office, London, might elicit the desired information.

D. R. M., Quincy.—No answers by mail. We prefer not to recommend anyone.

A. MAC, Albany.—Without having a ten in his hand, he could not so play except in virtue of a mutual agreement.

PARK AVENUE.—The highest euchre card, which is jack, wins the deal.

L. C., Willimantic.—London, Eng., has a larger population than any other city, so far as is positively known.

M. J. G., Ill.—They are distinct individuals, and not related to each other.

S. H.—The American Theatre, 444 Broadway, this city, was destroyed by fire Feb. 15, 1866.

WM. B., Harrisburg.—All the last card makes in 6, 5, 7, 6, 7, is two for thirty-one.

W. AND B.—In 2, 6, 3, 4, 1, 5, there is a run of six for the 5.

C. P. Y., Boston.—We never heard of any such person.

L. S.—Ten lines would cost you $1.50 for each insertion.

MINCE PIE, Petersburg.—It is the identical individual.

JOHNNIE, Kansas City.—Dexter's fastest mile is 2:17¼.

T. W., Middletown.—It is possible for him to do both.

A READER.—We believe that he is still in California.

D. H., Easton.—Address him in care of this office.

RYAN BROS., Tidioute.—$1.50 for each insertion.

J. S. BROWN, Erie.—See THE CLIPPER ALMANAC.

S. L. B., Memphis.—Yes. Send on photograph.

J. T. R., Canada.—We never published it.

H. S. P., Philadelphia.—Consult a lawyer.

J. N., East Saginaw.—Do not know him.

THOMAS BROWN.—He is a professional.

J. G.—A few years ago.

ANOTHER DANIEL COME TO JUDGMENT.

Periodically there crops up a preacher who, being anxious of obtaining a little notoriety not accessible in the ordinary way, mounts the sensational hobby, and forthwith seeks to annihilate the dramatic profession by denouncing it from the pulpit. The latest to don the sock and buskin is Brother Agnew, a Philadelphia divine, who, on the evening of Sunday, Feb. 16, unbottled the vials of his wrath, and launched forth in a torrent of abuse against the stage and its exponents; but his ignorance of the subject treated of was so plainly evident, and his arguments were so nonsensical and unclerical, as to disgust rather than enlighten those who sat under his drippings. That the discourse failed in its intent may be gathered from the following comments which appeared in the editorial column of the Philadelphia *Evening Telegraph*, a journal well informed on theatrical subjects, and always extremely guarded in its utterances concerning the pulpit and kindred subjects. We commend the remarks of *The Telegraph* to the careful and prayerful consideration of all who aim to be considered sensational preachers, but more especially to those who seek to lift up themselves at the expense of a noble and unselfish profession:

BROTHER AGNEW AND HIS KIND.—Two things are self-evident in the wild and idiotic tirade of Rev. Mr. Agnew against the theatre: 1st, that the attempt to excite prejudice against an efficient and essential social and art helper is of a low and sensational character; and 2d, that this man of God has not the least glimmering of a notion of the thing he is talking about. More absurd drivel than the Rev. Agnew spouted last evening has never been heard; it was not simply insulting to the people of a profession the average of whom are fully the equals of Mr. Agnew's parishioners in all that pertains to good citizenship, but it was insulting to the intelligence of the persons to whom it was addressed. If such childishness, such ignorance, such petty spitefulness, is put forth from our pulpits, what wonder is it that the Church is steadily losing influence? That loss is palpable, and the sense of it leads to such sensational appeals to men's passions and prejudices as those of Talmage and his followers, among whom Mr. Agnew has now definitely enrolled himself. But such mistaken vigor will defeat itself in the end. The turn in the tide is seen in the case of the Brooklyn humbug, and his school will assuredly have but a short career in this city. If Mr. Agnew is really and conscientiously desirous of correcting the abuses of the theatre, he should begin by informing himself about some of its primary truths; if he is giving himself to the Quixotic work of reforming it out of existence, he should devote some time to its history, when he would discover that it is a recognized need in the world, much as the Church itself is; if he were truly imbued with the spirit of Christian charity he would know that actors and brokers and drygoods merchants have the same virtues and vices in common, and need help and encouragement alike, no class being either better or worse than its neighbors; if he is ruthless in his attacks on sin, let him begin with his own people, among whom, if he will look deep enough, he will find as much immorality, as much dishonesty, as he could discover in the theatre or anywhere else. Church crimes and Church scandals are the grievous sensations of the age; they overlay theatrical scandals ten to one. Why not begin at home, Brother Agnew? Do the actors denounce you from their places? What better right have you to shamefully vilify, libel, and slander a large class of respectable men and women who are doing their life-work as conscientiously as you are performing yours, and who in the act are helping men and women by making them cheerful, self-reliant, and virtuous in—to say the least—an even measure with you and those who work with you?

Among other things, Mr. Agnew is reported to have suggested that preachers and churches were not taxed, and that schools of art and science are not taxed, but that it is a notorious fact that theatres are taxed, and that the reason why they are taxed is that it is required that city officials and officers of the law must be present to see that order is maintained and decency not outraged. Now, Mr. Agnew is undoubtedly right in suggesting that it is notorious that theatres are taxed, but it seems to us that he has missed the reason why. The common understanding is that the theatres are taxed just as are other business enterprises, and for the simple and clearly understandable reason that they are business enterprises, in the strictest sense of the term. Mr. Agnew is all in the wrong in supposing that the city officials and officers of the law are under any obligation to attend the theatre to preserve order or for any other purpose, except at the request of the managers. The respectable theatres always have policemen in attendance to prevent unruly persons in the audience from disturbing their ruly neighbors—only this, and nothing more. These officers attend because the managers want them, and not because it is necessary to keep theatres under surveillance.

THE PRUSSIAN OFFICER who wants to adopt a bright, plump little girl of from two to ten years of age, with thirty thousand dollars in her own right to fit her for the position she will be called upon to occupy under his aristocratic auspices, must believe by this time that republics are ungrateful, as his wishes seem to have been entirely disregarded. The truth is, the last crop of children of that description was a total failure.

THEY INTEND to make it warm for the Spitz dog in Pennsylvania. A bill was introduced in the Legislature of that State very recently making it unlawful for any person in that Commonwealth to have in his or her possession a Spitz dog, and fixing the penalty for violation of the act at $1,000 fine or three months' imprisonment. The Spitz must go.

IT IS WORTHY of remark that *Fox* was acquitted of the charge of keeping a disorderly establishment in Philadelphia; the *lambs*, in the same city, were found "not guilty"—of conspiring to fight—by a jury of their peers; and the *Buffalos* have been awarded the International championship honors. Why, therefore, say that republics are ungrateful?

IT IS PROBABLE that the tarpaulin hat will again come into fashion among both sexes, owing to the great interest created by the appearance in our waters of various "Pinafore" craft manned by "the aunts and the sisters and the cousins." Let us all stand by the jib-stays and give a hearty welcome and embrace to the jolly tar Paulines, Susans, etc.

THERE SEEMS to be a new departure in reference to theatrical management in this city, quite a number of houses being let and sub-let and jobbed out to the highest bidder, "cheap for cash." This would be a good time to set up a baby-show in one of the jobbing houses.

A TARRYTOPLIGHTIST sends us word that the "fog-horn" is a great success on our coast. The inventor probably looked upon this as a *fog horn conclusion!*

THE PRESENT CONDITIONS of the atmosphere are precisely like those which will prevail some time in the future. Mark well this prediction.

"THE LAMBS" had better "lie down to pleasant dreams" of the past, for they cannot fight one another and the law at the same time.

THE INTERNATIONAL BASEBALL ASSOCIATION have given the pennant to the *Buffalos*. From this it would appear that "no pent-up *Utica* contracts their powers;" and likewise that "westward the *Star* of Empire must wend its way" if the Buffalos are to be despoiled of their robes of office.

HAVING brought to a satisfactory conclusion a brilliant billiard tournament, public attention will be next directed to the great pedestrian competition for the Astley Cup, which is to take place at Gilmore's Garden, commencing on Monday, March 10, and in which struggle for fame and trade-dollars England, Ireland and America will be represented.

PROBABLY the deepest thinkers are the underground miners.

DEATH'S DOINGS.

Weekly Record of the Decease of Prominent Individuals.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

ANDERSON, J. H.—A well-known English art-collector—London, Jan. 24, aged 80.

BROWNE, Dr. R. F.—One of the oldest and most prominent physicians of Memphis, and secretary of the Board of Health—there, Feb. 15.

BURWELL, Enoch—A soldier of the War of 1812, and an once prominent citizen of Cleveland, O.—there, Feb. 14, aged 89.

BARBOUR, Corey—An old-established merchant of Terre Haute, Ind., where he had been actively engaged in business for the past thirty years—there, Feb. 19, aged 72.

BRECHT, Charles H.—An old and well-known citizen of Baltimore, Md., where for nineteen years he had held the position of interpreter in the Custom-house. He was a member of a large number of German societies, and also of the Order of Oddfellows—there, Feb. 18, aged 79.

BLAIR, Judge Solomon—A prominent politician of Indiana, being chairman of the Republican State Central Committee—Indianapolis, Ind., Feb. 17, aged 56.

BROOKE, Henry—The clerk of the Circuit Court of Prince George's County, Md.—there, Feb. 19, aged 60.

BOUCHER, Charles A.—Once a well-known resident of Pittsburg, Pa., where he carried on an extensive business as a grocer and tea-merchant—Chicago, Ill., Feb. 19.

BUCK, Ira—A much-respected pioneer of Adrian, Mich., where he had been largely identified with its growth and prosperity—there, Feb. 18, aged 83.

BARTON, Elisha—An old resident of Mackinaw, Ill.—there, Feb. 18, aged 70.

BALES, John E.—An old resident of Philadelphia, Pa., where in omnibus and stage times he acted as the "starter" at the Merchants' Exchange. When the Market-street Railway was opened he was employed as "starter" at Third and Market streets for several years—there, Feb. 20, aged 77.

BROCK, Mary—A centenarian inmate of the Home for the Aged in this city, being the fourth occupant of that institution who has passed away within a week, after having lived upwards of one hundred years—here, Feb. 21, aged 101.

BELL, Charles S.—A scout in the Union Army during the late war, and as such he won a high reputation—Dayton, O., Feb. 20.

BAILEY, David—One of the oldest postmasters in the United States, having held that position at Cambridge, Me., for over half a century—there, recently, aged 80.

CHILTON, R. H.—A graduate of West Point, who was promoted to the rank of major in the Mexican War, and was adjutant of General R. E. Lee during the Rebellion. Since the war he had been president of the Columbus Manufacturing Company. He fell dead of apoplexy while sitting alone at his desk—Columbus, Ga., Feb. 18, aged 60.

CLINTON, Henry Pelham-Alexander Pelham—The sixth Duke of Newcastle. He was the son of the Duke who accompanied the Prince of Wales on his visit to this country—London, Eng., Feb. 22, aged 45.

CREAMER, M. S.—A member of the Ohio Legislature from Fayette County for several years—Cincinnati, Feb. 15.

CLARKE, John—A well-known English actor (see Foreign Drama)—London, Eng., Feb. 21, aged 48.

CALLAN, Peter J.—The Deputy-sheriff of St. Paul, Minn.—there, Feb. 15, aged 34.

DOSS, Martin—An old pilot, long a resident of Cincinnati, O.—there, Feb. 17, aged 77.

DOREMUS, Thomas Cornelius—One of the oldest merchants of this city, having been successfully engaged in the dry-goods trade for more than fifty years. He organized the Safeguard Fire-insurance Company in Jan., 1873, and acted as its president while he lived, the office of the company being in the same place where he began his business career seventy years ago. He was widely known for his hospitality and benevolence. He was the father of Prof. R. Ogden Doremus—here, Feb. 16, aged 83.

DEMMITT, William—One of the oldest residents of Bloomington, Ill., where he had resided since 1831, and at one time owned a large portion of the land on which it is built. He was the grandfather of Marie Litta, the prima donna—there, Feb. 19, aged 81.

DAVIS, William H.—Formerly an old drygoods merchant of Poughkeepsie, N. Y.—Brooklyn, N. Y., Feb. 18, aged 73.

DAVIDSON, Dr. Julius—A chiropodist of Philadelphia, Pa.—there, Feb. 22, aged 69.

DE CLUE, Frederick—A resident of this city for many years, where he kept the hotel known as the "Flagstaff" on the Battery, until it was burned down in the great fire of 1835—East New York, L. I., Feb. 22, aged 82.

DAUSBACH, John—A veteran of the War of 1812—Cohoes, N. Y., Feb. 20, aged 92.

DALY, Joseph—A centenarian—Bluehill, Hancock County, Me., Feb. 19, aged 105.

DENNIS, Edward D.—A merchant of this city, who for several years was the general freight and ticket agent of the Panama Railroad Co. at the Isthmus of Panama—Brooklyn, N. Y., Feb. 18, aged 44.

EMERY, Marcellus—A well-known New England journalist, and editor of *The Bangor Commercial*—Bangor, Me., Feb. 23, aged 49.

FROST, George L.—A member of the Wisconsin Assembly from Iowa County—Madison, Wis., Feb. 15.

FLANDRAU, Mrs.—Better known as "The Mormon Giant Girl," being nearly six feet in height and weighing 516 pounds. She had been on exhibition at the American Museum, this city—here, Feb. 17, aged 22.

FORBEY, William F.—A retired merchant of this city, and the superintendent of Vassar College, Poughkeepsie, N. Y.—Poughkeepsie, N. Y., Feb. 18, aged 57.

FULLER, James Billings—A prominent engineer and electrician of this city. He was well known among scientific men and manufacturers as the inventor of many remarkable mechanical appliances, and the later years of his life, which he devoted to the study of electricity, were fruitful in several useful applications of that force—here, Feb. 15, aged 59.

FARRAND, Camillus—Formerly a photographer in this city, but for the past twenty-two years a traveler and explorer in South America. He was of an adventurous disposition, and, becoming interested in published accounts of South American scenery, planned a series of travels for the purpose of taking stereoscopic views of the wonders of nature on that Continent—Piura, Peru, recently, aged 56.

FRYE, F. E.—The American Consul at Omoa, Honduras—Ruatan, Feb. 5.

FOLEY, Rev. Thomas—The Bishop of the Roman Catholic Diocese of Chicago, Ill. He was accounted one of the most eloquent prelates in this country—Chicago, Ill., Feb. 19, aged 57.

FISHER, Dr. Ebenezer—The president of the St. Lawrence University at Canton, N. Y.—there, Feb. 21, aged 60.

GRIDER, Robert H.—One of the Lopez expedition that sought the liberation of Cuba in 1851, and was captured and condemned to imprisonment for life. After several years' confinement as a slave in the salt mines in Africa, he was liberated—New Orleans, Jan. 10.

GALLAGHER, Mrs. Sarah—An inmate of the Home for the Aged in this city—here, Feb. 21, aged 105.

GUILD, Thomas A.—A well-known business man of Boston, Mass.—Chicago, Ill., Feb. 17.

GLADDING, Henry G.—A well-known citizen of Providence, R. I., where he was for thirty years cashier of the Exchange Bank—there, Feb. 19, aged 75.

GUTMAN, A. Anthony—A well-known journalist of Pittsburg, Pa., where he edited *The Saturday Critic*. He was the private secretary of Secretary Seward during the war and for some time subsequently, and made a trip around the world with him—Pittsburg, Pa., Feb. 19, aged 40.

GORTER, Gosse Onno—The Belgian Consul at Baltimore, Md., for over thirty years, and a well known tobacco merchant of that city. He was for many years purchasing agent for the Rothschilds, and also for the French Government—Baltimore, Md., Feb. 20, aged 61.

GREEN, Rev. Dr.—The steward of the Wesleyan Bookroom of Toronto, Ont., for the past thirty years—there, Feb. 20, aged 78.

HALL, Lieutenant Edward—A veteran of the War of 1812. He was born at Danvers, Mass., in 1789, and when the war with England broke out raised a company in Boston and enlisted under General Scott. After the war, Mr. Hall came to this city and went into business as an auctioneer and commission merchant. Some years later he visited Texas, and became the private secretary of General Samuel Houston, then in command of that republic. At one time he owned a portion of Galveston Island, and carried on the business of a land-agent in New Orleans, La. About eighteen years ago he returned to this city—here, Feb. 23, aged 89.

HOWELL, Thomas—An old resident of Washington, Ind., who had served under Harrison against the Indians, and was a member of the Methodist Church for seventy-five years—there, Feb. 18, aged 92.

HOWARD, John C.—Noted as the tallest man in Kentucky, being 6 feet 11½ inches, and weighing 267 pounds. His parents and children are all over six feet in height—Paris, Ky., Feb. 20.

HAIGHT, Rev. Dr. Benjamin I.—For many years assistant pastor of St. Paul's and Trinity Churches, and a professor in the Protestant Episcopal Theological Seminary—here, Feb. 21, aged 69.

HOPKINS, James S.—A well known farmer of Orange County, N. Y., and formerly the president of the Agricultural Society of that county—Goshen, N. Y., Feb. 18, aged 60.

HOULE, Capt.—A resident of Kaukauna, Wis., who was said to have been one hundred and twelve years of age—there, Feb. 20.

HATFIELD, Robert G.—An architect well and favorably known in this city and Brooklyn—Brooklyn, N. Y., Feb. 18, aged 63.

HOPKINS, Frank—The manager of the Marl Company at Woodstown, N. J.—Philadelphia, Pa., Feb. 16, aged 31.

HANNUM, Mifflin—A prominent citizen and journalist of Allentown, Pa.—there, Feb. 17.

HOYT, George—The proprietor of the Rathbun House, in Elmira, N. Y.—there, Feb. 17, aged 76.

HIGH, John J.—A prominent citizen of Rahway, N. J., who had represented his district in the New Jersey Legislature in 1862, and held the office of Mayor for two terms—there, Feb. 21.

HEMSTRAUGHT, Jacob—A centenarian, whose descendants have been noted for their longevity, his father being eighty-seven years, his grandfather ninety-eight, and an uncle one hundred and twenty years old when they died—Camnville, Tioga Co., N. Y., Feb. 17, aged 105.

HABERTON, Mrs. M. J.—A relative of the author of "Helen's Babies" and "Jericho Road," figuring as a prominent character in the latter story—Mount Carmel, Ill., Feb. 14, aged 80.

JOLINE, William—For many years captain of merchant vessels engaged in the East Indian, European and South American trade, sailing from Philadelphia, Pa.—there, Feb. 18, aged 68.

JENKENS, John—A local celebrity of Wilmington, O., where he was known as "Old Virginia." He was considerably over one hundred years of age—there, Feb 15.

JOHNSON, Aaron—A member of the Ohio Legislature from Perry County—Cincinnati, Feb. 15.

KOCH, Capt. Henry—An old resident of Dubuque, Ia.—there, Feb. 18, aged 79.

LEWESTAM, Fryderyk Henryk—A Polish author and journalist, who in 1873 founded *The Wick*, one of the most widely circulated of Polish daily papers—Warsaw, Poland, recently, aged 61.

LUNDY, Francis L.—A well-known journalist of New Jersey, where he was at one time editor and proprietor of *The Morristown Republican*—here, Feb. 22, aged 38.

LANGSTROTH, Thomas F.—A retired merchant of Philadelphia, Pa.—there, Feb. 19, aged 64.

MOLLER, Peter—One of the wealthiest sugar-refiners in this city. He was one of those millionaires who have risen by energy and thrift from humble positions. Born in Germany, he came to this country in 1836, and was the first to introduce in this country the vacuum-pan system of refining sugar. During his successful career Mr. Moller aided his four brothers to come to this country and acquire large fortunes in the refining business. They all survive him, with the exception of Christian, the younger brother, whose death was noticed in our last issue—here, Feb. 18, aged 70.

MAYER, Colonel Brantz—A prominent citizen of Baltimore, Md., where he was widely known as a lawyer, author and journalist. In recognition of his literary, historical and scientific labors, he was honored with membership by nearly all of the leading societies of this country. The last public position he held was as one of the judges in the department of art at the Centennial Exhibition in Philadelphia—Baltimore, Md., Feb. 23, aged 69.

MAGNE, Pierre—A prominent French jurist and politician, formerly Minister of Finance—Paris, France, Feb. 18, aged 72.

McCULLOCH, James—A well-known citizen of Hoboken, N. J., where he had been in the employ of the Hoboken Land and Improvement Co. for forty-three years—there, Feb. 16, aged 73.

METCALF, Luther—One of the first manufacturers of cotton machinery in the United States—Medway, Mass., Feb. 16, aged 86.

MONTAGNE, Marius—A French sculptor of note—Paris, France, recently.

McMANUS, James—An old-time railroad contractor, in which business he amassed a large fortune—Davenport, Ia., Feb. 15, aged 75.

MILLS, Abiel B.—One of the oldest residents of Fort Washington, now known as Washington Heights, in this city—here, Feb. 19, aged 86.

MEYERHEIM, Frederick Edward—A well-known German painter—Berlin, Jan. 18, aged 71.

NELSON, Rev. Dr. Reuben—The senior agent and publisher of the Methodist Book Concern, and treasurer of the Methodist Missionary Society—here, Feb. 20, aged 60.

NEATE, Prof. Charles—At one time a Professor of Political Economy at the University of Oxford, and the author of several works on the same subject—Oxford, Eng., Feb. 7, aged 72.

NICKERSON, Pliny M.—The United States Consul at Batavia, Java. He was once a prominent merchant of Boston, Mass.—Batavia, cable dispatch dated Feb. 22.

PACHA, Khalil Sherif—One of the most distinguished of Turkish statesmen—Constantinople, Turkey, Jan. 11, aged 69.

PARRY, John—A once-noted English comic-singer and pianist (see Foreign Musical)—London, Eng., Feb. 21, aged 68.

PATTERSON, Captain J. C.—A venerable and respected resident of Howell township, Monmouth County, N. J., where for fifty consecutive years he had held the office of assessor of taxes. During the War of 1812 he served with distinction as a captain—there, Feb. 18, aged 92.

PAINE, General Justus H.—A prominent citizen of Milwaukee, Wis., in his early years—there, Feb. 19, aged 87.

PAYNE, John—A prominent citizen of Goshen, N. Y.—there, Feb. 17, aged 76.

PETRIE, Mrs. Ruth—One of the oldest residents of Buffalo, N. Y.—there, Feb. 17, aged 97.

PRITCHARD, Aquilla—An old city official of Wilmington, Del.—there, Feb. 19, aged 65.

POTTHOFF, Charles—A well-known merchant and ex-City Administrator of New Orleans—there, Feb. 20.

PRATT, General Sir Thomas Simson—A distinguished English officer—Bath, Eng., Feb. 2.

REBHAN, Rev. John—A Catholic priest of Baltimore, Md.—there, Feb. 19, aged 29.

ROSS, Colonel William—Formerly famous as an expressman, having the first express route on the Boston and Providence Railroad. When Jenny Lind first visited Providence, R. I., Colonel Ross purchased the choice of seats at $653—Providence, R. I., Feb. 22.

SHERLEY, Captain Z. M.—A well-known citizen of Louisville, Ky.—there, Feb. 18, aged 68.

SACKERSDORFF, Otto—A city surveyor, and an old member of the Liederkranz Society of this city. He was born in 1829 in Insterbert, Prussia. He studied jurisprudence in Konigsberg and Gottingen, and in 1848, becoming involved in the revolutionary movement then in progress, was forced to fly from the country. He arrived in New York in 1850, was for some time city editor of *The Volks' Zeitung*, and in 1858 was appointed map-clerk in the Department of Public Works, a place that he held up to 1875, with the exception of the time which he served in the war as lieutenant in the Fifth Regiment, N. Y. S. M. He was a member of the Liederkranz Society during the past quarter of a century—here, Feb. 10, aged 50.

STARCKLOFF, Ernst—A carver and modeler of Philadelphia, Pa., and member of various German societies of that city—there, Feb. 17, aged 59.

STILLING, Dr. Benedict—An eminent German physician and author, whose researches in anatomy and physiology had given him a world-wide reputation—Cassel, Germany, Jan. 29.

SCHENCK, Rev. Jacob W.—Pastor of the Reformed Church at Ghent, N. Y.—there, Feb 15, aged 39.

STANT, J.—An old steamboat clerk on the Ohio, and at one time river-editor of *The Pittsburg Telegraph*—Pittsburgh, Pa., Feb. 17, aged 47.

SESSIONS, Mrs.—A centenarian—Pike County, Ala., Feb. 9, aged 103.

STRANG, John—A centenarian, who retained full possession of his mental faculties until about four months ago—Collins, Erie Co., N. Y., Feb. 17, aged 101.

SMITH, Thomas E.—A well-known politician of this city, and at one time Clerk of the First District Court—here, Feb. 20, aged 34.

SCATCHERD, R. S.—An ex-member of the Canadian Parliament for North Middlesex—there, Feb. 19.

STEVENS, Dr. Joseph L.—A prominent physician of Castine, Me.—there, Feb. 19, aged 88.

SORENSON, Carl Frederick—A noted marine-painter of Denmark—Copenhagen, Den., Jan. 24, aged 61.

STANTON, M.—Superintendent of the Selma, Rome and Dalton Railroad—Selma, Ga., Feb 21.

TEMPLE, John—A prominent manufacturer and citizen of Dayton, O. His turbine wheel revolutionized in a large degree the mill trade. He obtained a patent for it in 1859, and had it renewed in 1870. He was also the inventor of quite a number of other improvements in machinery—there, Feb. 14.

THOMPSON, Dr. John L.—A well-known physician of Philadelphia, Pa.—there, Feb. 17, aged 60.

TRUEBLOOD, Dr. Joshua—One of the first settlers of Salem, Ind.—there, Feb. 15.

VAN BOSSE, P. P.—The Dutch Minister of State and of the Colonies—Hague, Holland, Feb. 21.

VAN RIPER, Uriah J.—A prominent resident of Wayne, Passaic County, N. J., where for thirty years he had been the assessor—there, Feb. 19.

VON BECK, Dr. John Tobias—The senior professor of the University of Tubingen, Germany—there, recently, aged 78.

VOLKMAR, John—An old resident of Philadelphia, Pa., where he had been in business many years as a roofer—there, Feb. 18, aged 64.

VON ROOM, Count Albrecht Theodor Emil—Field-marshal and Minister of War of the German Empire—Berlin, Germany, Feb. 23, aged 75.

WESTERVELT, Jacob A.—A former Mayor of this city, and a shipbuilder for nearly fifty years, having in that time designed and constructed 247 sea-going vessels, said to be the largest number ever built by any one man. He was born Jan. 20, 1800, in Bergen County, N. J., being a descendant of the early Dutch settlers. About 1840 Mr. Westervelt first entered politics, and was elected Alderman from the Thirteenth Ward of this city. In 1852 he was chosen Mayor. He was in 1870 appointed Superintendent of Supplies in the Dock Department, and three years later was appointed a Dock Commissioner. He was for many years president of the Society of Mechanics and Traders, and was a member of the Chamber of Commerce, the Marine Society, the Port Society, and the St. Nicholas. He always took an active interest in the educational and benevolent institutions of this city, and contributed liberally, but unostentatiously, to their support—here, Feb. 21, aged 79.

WILBUR, Theron—An eccentric and wealthy resident of Pine Plains, N. Y.—there, Feb 19.

WALLACE, Henry E.—A well-known lawyer and journalist of Philadelphia, Pa., and the founder of *The Pennsylvania Law Journal* in 1842, said to be the first law periodical started in the United States. Two years later he established *The Legal Intelligencer*—Philadelphia, Pa., Feb. 23, aged 64.

WOLF, Levi B.—A member of a firm of wholesale clothiers of Philadelphia, Pa. Dropped suddenly dead of heart-disease while witnessing a street-fight—there, Feb. 20, aged 29.

BILLIARDS.

ABOUT THE "MASSE" AND SPOTTING AT FIFTY.

On our outside pages will be found a new game of billiards, with a new code of rules. This is not the dead-line game we proposed in 1875, and to the adoption of which we objected in March of 1878. The aim of that was to check something besides rail-nursing. The present game is that to which we barely hinted in March of 1878 in remarking that, if a new mode of play should be needed to stop the rail-nursing of American players, we could easily suggest something more effective than our dead-line game. The present idea does more than restrict the systematic rail-work of the American player. It also cuts heavily into the clumsy but effective nursing of a Vignaux—studious and labored play, but none the less nursing, and, moreover, the easiest kind of nursing that Vignaux, Garnier and Rudolphe can do. We do not, as others do, hold that the interdicted spaces will kill the "game" of George F. Slosson, seriously cripple that of Schaefer and Sexton permanently, and bring Vignaux, Garnier and Rudolphe at once to the front. We believe that the same exceptional adroitness or finesse that enables Slosson to run 400 or more often where no one else ever runs it once under the same circumstances, and which is *not* rail-nursing proper, will make its mark in the new game in almost the same proportion as that in which it loomed up in the late tournament. He will not run four or five hundred; probably he will find it hard to run 170, even with those connecting caroms between open work and rail-nursing counting in twos and threes; but he must play badly indeed round-the-table if he cannot "run" more than any other player. He himself does not think as we do, and his last words to us, when he was told that we had been requested to devise a new game and frame new rules, were: "Be as light on me as you can." It has been our purpose to exclude what almost every roomkeeper in the country is opposed to, viz., the *massé* shot. There are but two ways to do this. One is to prohibit *all* "masses," which is objectionable in two respects. The other is to shut out the shoulder-hitting tomfoolery that indents cloths and otherwise wrecks billiard-tables, while admitting the trustworthy and serviceable *massé*. The latter we proposed to do, and so framed the rule as to make it foul if the stroke was so vigorous as to permit the cue, in slipping from the ball, to hit the cloth. There are many amateurs who can make the petite *massé* that is so serviceable, and never let the cue touch the cloth. There are some professionals, on the other hand, who, it seems, must hit the cloth even in making the simplest "follow" *massé*. One of these professionals is Slosson. Thinking that we had already handicapped him heavily "on the rail," he rightly complains of being further embarrassed by the proposed regulation as to the *massé*. We think we see for him a way out of this latter difficulty, inasmuch as we know that he can, for we have seen him, run 200 or more "on the rail" without ever making a *massé*, which fact, let us add parenthetically, disposes of the theory that barring the *massé* would bar rail-nursing—a theory refuted by Maurice Daly's run of 370, which was almost independent of the *massé*, notwithstanding Daly was not in good practice. But as the way out of the difficulty for Slosson is by a mechanical process to which he might object, we have preferred to kill the rule against the *massé*, rather than that he should think it is our purpose to kill him as a player. Thus we are "as light as we can be" on the nurser *par excellence*.

We have adverted to the plan, advocated by many, of prohibiting rail-nursing by prohibiting the *massé*. The next most generally advocated scheme is to spot the balls after a player has made fifty caroms on the rail. It would be a waste of words to show that this is utterly impracticable, for the marker would have to "keep books," and then, again, constructive rail-nursing is apt to begin and end in two or three shots. One brings the balls together on the rail, the next "lines" them in spite of the player, and any one of the three only ways in which he can count is apt to virtually break them up. Nor will it mend the matter to spot the balls after every fifty caroms, no matter where made or how. The player A has 50 to go, and the player B has 51. The former can "run out;" having made 50, the latter, with an audience almost breathless, will scarcely make the spot-shot necessary to win the match, though at any other stage of the game he would not miss it. Another illustration is this. B is a player who "on the rail" can run hundreds if unrestricted. A is a player who can never "rail" more than 75, and will not average 50. A gets the balls on the rail early in a run, and makes off them say 45, or about as many as he could make were no spotting to be done. B is unable to get them together until late in his run, and he no sooner gets them than they are taken away from him and placed four feet eight inches apart. This is substantially repeated every time he gets "on the rail." Before the match is over, he has had the balls "on the rail" a dozen times to the other's thrice, and yet the latter has made twice as many points by rail-nursing as the man who not only can bring the balls together oftener, but also can hold them ten times as long. There is no fairness in this project. Under the oblique-line system, however, B can continue to hold the balls, and may be able to work them over to that opposite long rail whereon he will be able to play them right-handed. The old spot-shot, moreover, is uncertain; and in matches all but two players miss it as often as they make it. If the cue-ball is of unequal density, the player who is most certain at this stroke will also miss it, if the unequal sides of the ball are at right angles to what in the stroke happens to be the ball's axis. A swift ball will counteract the tendency to roll off; but for two reasons this shot is always played with a rather slow ball. It is partly in view of this that in the new game a player who has the option to spot "frozen" balls is allowed to place his ball in a position whence he can play a stroke calling for a little more speed than in the old spot-shot, and which requires the cue-ball to change its axis oftener.

Two other possible changes have advocates. One is to map the table out in squares, as a sort of lop-sided chess-board. As the spirit of this scheme requires that the object-balls be never in the one square when played upon, or at least not there for three shots in succession, it increases by a thousand-fold the only objection that can be raised against the oblique-line project. It might rather be called the disputants' game. The other scheme to prevent rail-nursing is to make the striker play alternately with the white balls, or make the first object-ball in stroke No. 1 the second object-ball in stroke No. 2. The objection to this shifting of object-balls is that very often it would be foolish to even attempt to count by playing first upon any given ball, sometimes it would be impossible to so count, and at all times it would interfere with bringing the balls together. To using two cue-balls alternately, however, there is but *one* objection—with balls on the rail, the expert would be in hard luck if he ever stopped counting. Of all the changes suggested, the simplest perhaps is cushion-caroms; but there can be many a dispute in that, also, as to whether the cue-ball hit the cushion or the object-ball first, or whether both were not hit simultaneously. But events have rendered the game of cushion-caroms insufferably dull for public matches. The time to have adopted it was in 1873, when the four-ball game was abandoned. The big runs at the three-ball game in the interval have led the public to expect great things—altogether too much—at the hands of our players; and it is even doubtful if the new game, with its runs increased by counting in twos and threes at times to make up in part for reduced "railing," will be lively enough for about one-third of the average billiard-match spectators, who would rather sit and listen to the marker counting forward beyond 100 than see an eight-foot "draw" shot or a seven-cushion carom, unless it were followed by a series of seemingly easy counts.

As we go to press, we learn that Slosson, who dreads the new game more than any other player does, will introduce it to the public on the night of the formal opening of his new room, Thursday night, Feb. 27.

NOTES.

The efforts to obtain a quorum of the Indiana State Billiard Association at Indianapolis, Ind., 18 were unsuccessful, and therefore nothing was done towards arranging for a championship match between Bussey and Garratt...... It was a very auspicious opening of Slosson's new room, 110 West Twenty-third street, one door west of Sixth avenue, which occurred on Saturday last. A host of notabilities were in attendance, and the six Collender tables were kept busy. The affair was rather a reception than an opening. The formal opening is to take place in a few days, when the experts of the metropolis will cross cues...... The Monterey Californian says: "In the barroom of a Monterey hotel stands the pioneer billiard-table of the Golden State. This table was manufactured in England in 1832, was sold to a scion of English aristocracy in 1833, and was finally purchased and sent to Monterey in the happy golden days of '49, and its advent here was enthusiastically celebrated, and everybody got happy on the festive occasion. The table cost originally about $3,000." Whoever estimated the "cost" must have assumed that billiard-tables were not numerous in 1832. We had heard of a table that, between the labor involved in making it in England and the cost of getting it here and having it set up by men who were sent over, cost about $1,500; but thrice that sum raises our hair. It beats out of sight the cost of some of the fancy tables that were at the Paris Exposition of 1867, one of which was made up of little pieces......The Young Men's Literary Association of Nativity Church, this city, whose rooms in Second avenue were recently injured by fire, have had their damaged tables replaced by three of Brunswick & Balke's...... The billiard tournament begun at Siegel's Hall, Morrisania, Feb. 17, shows the following results up to the close of Feb. 21: Monday—W. Woods, 80, and F. Crawford, 77; S. Ditchett, 100, and J. Marvin, 86. Tuesday—E. Siegel, 100, and J. Woods, 78; F. Niebahr, 82, and E. Siegel, 100. Wednesday—S. Ditchett, 100 and F. Crawford, 86; W. Woods, 100, and J. Marvin, 71. Thursday—J. Marvin, 86, and E. Murray, 100; J. Woods, 81, and E. Murray, 100. Friday—S. Ditchett, 100, and F. Niebahr, 77; J. Marvin, 100, and F. Niebahr, 92. The game is the three-ball carom, and the tourney is not only doing billiards good in the vicinity of Siegel's, but it has also put new life into the pastime everywhere else in the land of the Morrises and Purdys, and may stir up even the more ancient burg of Harlem......At Slosson's room the other night, "Yank" Adams got away with Rudolphe at cushion-caroms, for refreshments for the party. Both used cues......Melvin Foster has returned here from New Haven, and this week takes hold at the Sturtevant......Edward Kendall, ex-champion of Massachusetts, is to start a Mammoth Novelty Company out from Boston, Mass......H. W. Collender was taken suddenly ill on Sunday night last. His case was very alarming, and physicians were called in. It is still serious, and he is confined to his bed......John Bessunger and his sister Lina are to give exhibitions at the all-sorts tournament gotten up to entertain the Brooklynites. "Yank" Adams is also to figure in it......The latter is having a new table made by H. W. Collender for his engagement at the Tivoli, which begins on March 3 and ends on the 15th......Bessunger's benefit at Hill's on Washington's Birthday was well attended...... It has been gravely proposed, and it is being seriously discussed, to get up a tournament of lady-players.

BASEBALL.

THE CLIPPER BASEBALL PRIZES.

Now that the International Association—or rather the "National Association," as it will be in future called—has held its annual convention and awarded the championship pennant, THE CLIPPER is enabled to make its own award of the prizes promised last year, and the following is the decision arrived at in regard to the award of both THE CLIPPER championship prize-banner, and the nine gold-medal prizes for the best fielding record in each position:

The silk banner, forming the first prize, is awarded to the Buffalo Club, in accordance with the Judiciary Committee's decision.

The nine gold medals are awarded to the following players: For best record as catcher, to Dorgan of the Star Club; for best record as pitcher, to McCormick of the Star Club; for best record as first-baseman, to Libby of the Buffalo Club; for best record as second-baseman, to Barnes of the Tecumseh Club; for best record as third-baseman, to Doescher of the Tecumseh Club; for best record as short-stop, to Force of the Buffalo Club; for best record as left-fielder, to Hornung of the Tecumseh Club; for best record as centre-fielder, to Richardson of the Utica Club; for best record as right-fielder, to McGunnigle of the Buffalo Club.

As we were unable to secure correct and reliable records from all of the clubs, we have based our estimate of the fielding skill of the respective players on the comparative fielding averages made out by Secretary Williams. In doing this we have omitted the records of two players who rank first in this table, viz., Critchley of the disbanded Hornells' nine, and Holdsworth of the expelled Hartfords. The Hornells disbanded before the close of the season, and in such a manner as to place the club practically out of existence. As neither of these clubs belonged to the Association at the end of the season, the players were, by the rules governing the competition, as published in THE CLIPPER, disqualified. The Tecumsehs and Rochesters cannot be regarded as disbanded in a similar manner, for they had played all their schedule games. In a future issue we shall publish an illustration of one of the medals and portraits of the players who have won them.

THE INTERNATIONAL CONVENTION.
The Buffalo Club Champions.

The convention of the International Association, held at Baggs' Hotel, Utica, N. Y., on Feb. 19 and 20, may be justly regarded as the most important, influential and representative gathering ever held by the professional clubs of the country, outside of the League organization, and the result cannot but be regarded as one greatly conducive to the future welfare of the professional fraternity. There was a tendency to what may be justly termed narrow-minded legislation; but it was overcome by the sober second thoughts of the majority, the final result of the work of the convention being eminently satisfactory to all those really interested in the progress of the game towards a healthy maturity. The feeling of opposition to kindred associations is rapidly being replaced by a sensible recognition of the fact that there is ample room for the two professional associations without either indulging in conflicting or partisan legislation calculated to injure the other. Their best interests lie in peace and good-will, and any legislation by either association which is calculated to produce any other result cannot but prove pecuniarily injurious to the organization which indulges in it. The professed objects of both are to "*foster and improve the game,*" "*to rid the profession of dishonest players,*" and "*to perfect the playing rules of the game.*" These objects can best be promoted by harmony in working together, each in its own special sphere of operation, the League for the wealthier class of stockholding organizations, and the National Association for the majority class of the professional fraternity. With these preparatory remarks we proceed to give a detailed report of the proceedings of the Convention.

THE CONVENTION.

The meeting was called to order in the large room of the Baggs' Hotel at 10.30 A. M. on Feb. 19 by Secretary Williams, both the president (Mr. Whitney) and the vice-president (Mr. H. S. White) being absentees. On motion, Mr. Chas. J. Everett of Utica was nominated as chairman, and duly elected. The first business was the reception of the report of the Judiciary Committee, and, as they were not ready, a temporary adjournment was had. On reassembling the roll was called, and the following club delegates were found to be present: Chas. J. Everett of Uticas; J. S. Hollingshead of Nationals, Washington; B. F. Clark of Manchesters; J. Mutrie of New Bedfords; F. C. Bancroft of Worcesters; G. H. Bielock of Springfields; W. H. Meyers of Albanys; W. A. Cummings of Capital Citys, Albany; J. H. Gifford of Buckeyes, Columbus; F. G. Malone of Holyokes.

The clubs above named are all strong organizations, financially and otherwise, and as they are likely to be joined by others—for it is in every way to the interest of every professional club not in the League to belong to the National Association—it is probable that the National Association will ultimately include every reputable professional club in the country. After the roll call and some discussion on the subject of amending the constitution, by-laws and playing rules, the report of the Judiciary Committee was received and acted upon. In considering the question of the championship award the committee found that there was but one point in dispute, and that was in relation to the legality of a forfeit claimed by the Stars from the Rochesters, the report of Mr. Williams showing that the records of the two clubs—counting in the forfeited game—gave the Buffalos 24 victories and 8 defeats, and the Stars 24 victories and 8 defeats, thus making their records equal. On this point both clubs were represented by able legal advocates, Mr. H. S. Seymour appearing for the Buffalos and Mr. E. D. Brewster for the Stars. Mr. Seymour in his argument in behalf of the Buffalos claimed that the forfeited game in question should not be counted, and that only three games should be allowed on the Rochester record with the Stars and all other clubs. In an able address of three-quarters of an hour, this gentleman reviewed the constitution, playing rules and evidence very thoroughly. His first point was that nowhere in the constitution could be found any provision whereby any authority was given the Judiciary Committee to count a forfeited game unless the game was forfeited through some dispute occurring on the ground between the clubs. This point was elaborately treated. The second point was that, even admitting that a forfeited game could be counted, on the day in question the Rochester nine was disbanded and could not forfeit a game to the Stars any more than could the defunct Alleghenys, Hornells, or Crickets. Mr. Seymour closed his argument by calling the committee's attention to the important fact that they were trustees of an express trust; that every lover of the game of baseball, every school-boy and every athlete in every hamlet, village and city in the country looked to every officer in the International and League Associations as trustees for themselves, and they should regulate the men and interests under their control by so elevated a code of procedure as to establish confidence and remove the game beyond all suspicion of favoritism or intrigue. Mr. Seymour was followed by Mr. E. D. Brewster of Syracuse, counsel for the Star Association. Mr. Brewster claimed that on the day in question the Rochesters existed as a club, even though they had released their players, and read the affidavit of Mr. Porter, their president, stating that on that day the club was in existence. After thoroughly looking over the matter the committee decided to throw the Rochester game out and give the championship to the Buffalos, and they reported that they had unanimously awarded the pennant-money, $165, to the Buffalos, the Stars taking second money, $110, and the Uticas third, $55.

The official record stands as follows:

	Won.	Lost.		Won.	Lost.
Buffalos	24	8	Rochesters	12	15
Stars	23	9	Hornells	10	10
Uticas	19	13	Springfields	9	23
Manchesters	18	14	Live Oaks	7	20
Tecumsehs	14	6	Crickets	5	6
Lowells	13	19	Alleghenys	0	11

The Hartford series were thrown out, the latter club being expelled.

After the report was read in convention at the evening session, a discussion ensued in regard to its adoption, and a majority in the convention seemed to lose their heads, judging from the ill-advised action which followed a motion made by the delegate from the Manchester Club, Mr. Clark, to the effect that the convention disagree with the report in reference to the championship. He argued that, as the Buffalos and Stars had retired from the Association, the championship should be given to the Uticas, as they stood third, and were the only club of the three leading ones now in the Association. He also argued that, in withdrawing, the Stars and Buffalos forfeited their membership, and they were not entitled to further recognition. Mr. Bancroft of the Worcesters opposed Clark's motion with a vigorous speech. He said that the Buffalos should have the pennant, as they had fairly won it. The motion was discussed for over an hour, and Clark's motion was finally carried by a vote of 6 to 3, Washington, Worcester, and New Bedford voting to sustain the Judiciary Committee.

Prior to the evening session the Convention, in committee of the whole, had discussed the subject of the amendments to the playing rules of the games, and the conclusion arrived at will be seen by reference to the following list of changes, which were adopted. The new sections thus embodied in the playing rules are as follows:

Sec. 1 of Rule IV is as follows: The pitcher's position shall be within a space of ground four feet wide by six feet long, the front or four foot line of which shall be distant 45 feet from the centre of the home base, and the centre of the square shall be equidistant from the first and third bases. Each corner of the square shall be marked by a flat iron plate or stone six inches square, fixed in the ground even with the surface.

Sec. 7 of Rule IV is: All balls delivered to the bat which are not sent in over the home base and at the height called for by the batsman shall be considered unfair balls, and every ball so delivered must be called. When nine balls have been called, the striker shall take first base, and all players who are thereby forced to leave a base shall take one base. Neither a ball nor a strike shall be called until the ball has passed the home base.

Sec. 8 of Rule IV is: All balls delivered to the bat which shall touch the striker's bat without being struck at, or his (the batsman's) person while standing in his position, or which shall hit the person of the umpire—unless they be passed balls—shall be considered *dead* balls, and shall be so called by the umpire, and no players shall be put out, base be run, or run be scored on any such ball; but if a dead ball be also an unfair ball, it shall be counted as one of the nine unfair balls which shall entitle the striker to a base. If the umpire shall be satisfied that the pitcher, in delivering the ball, shall have so delivered it as to have intentionally caused the same to strike the batter, the umpire shall fine the pitcher therefor in a sum not less than $10 nor more than $50.

Sec. 2 of Rule IV is: The batsmen must take their positions in the order in which they are directed by the captain of their club, and after each player has had one time at the bat the striking order thus established shall not be changed during the game. After the first inning the first striker in each inning shall be the batsman whose name follows that of the last man who has completed his turn (time) at bat in the preceding inning.

Other rules were changed, thus: Sec. 3 of Rule I was abolished.

Sec. 7 of Rule II reads: "The umpire shall suspend play only for illness, accident or injury to himself or player, or on account of rain."

Sec. 1 of Rule III begins "Any player or umpire."

Sec. 3 of Rule IV makes the pitcher face the batter when delivering the ball.

Sec. 4 of Rule IV makes six balks in the entire game or three in one inning forfeit the game.

Sec. 11 of Rule V makes a ball fair that hits first or third base. It also makes a ball that hits the batsman coming from his own bat dead, the striker not to be called out.

Sec. 13 of Rule V makes only a fly-catch of a foul or the third strike out.

Sec. 1 of Rule VII is abolished after the third sentence, the following being substituted: Or from the umpires of the nearest club a member of this Association. In case the umpire is selected from the nearest club, his traveling expenses shall be paid by the visiting club. The fee of such umpire is to be paid by the home club. If any vacancy shall be caused by declination or other cause, and in case any umpire shall be objected to in writing to the secretary of the Association by three Association clubs after the commencement of the championship season, the home club shall appoint an umpire to replace the same. Any club failing to comply with the requirements of this rule shall be fined $25 for each offense, payable to the secretary of the Association.

A new section is added to rules for scorers, as follows: The number of times a batsman makes a successful sacrifice hit shall be set down in the seventh column.

A new section is taken from the League rules, as follows: In the fourth column shall be placed to the credit of each player the number of times he reaches first base during the game, whether upon hits, errors, called balls or in any other way where he is not put out.

A new rule, to be known as Rule XI, is borrowed from the League, as follows: No section of these rules shall be considered as conflicting with any article of the constitution.

The changes noted below were made in the constitution: Article IV. All after "association" in Section 1 is stricken out. The portion of Section 4 forbidding a member of the press being a secretary or treasurer is stricken out. Section 6 is made to conclude: And from their decisions (the judiciary committee) there may be an appeal to the convention at its annual meeting.

In Article VII the sum of annual dues, $20, is made payable on or before April 15, instead of April 1. Clubs which have forfeited their membership may be readmitted by a two-thirds instead of a unanimous vote of the Association.

In Article VIII, Section 2, the portion after "and permit the others alone to determine the matter," is abolished. Article IX is abolished.

In Article X the time and place of the annual meeting is left to the Association to decide, instead of being fixed. Each club is authorized to send two representatives, with one vote, instead of one representative.

In Article XII the part regarding a witness to a contract is canceled. Clubs in the Association, in Section 6, are debarred from playing with any outside association having an expelled player.

In Article XIII clubs must enter for the championship on or before March 20, and the secretary must furnish a list of these before April 1. Sec. 2 is abolished. Sec. 5 is amended so that the Association shall name a schedule committee of five (not the president a committee of four, two from the East and two from the West).

A new clause is added to Sec. 9, as follows: Which report of the Judiciary Committee shall be subject to the approval of the Association at its annual meeting.

To Section 5 is added: And such schedule committee shall have power to reject the entry of any club which, in their opinion, should not be allowed to contest for the championship, and in case of such rejection the entrance-fee for the championship shall be refunded.

Article XV closes with the words "at any annual meeting."

THE SECOND DAY'S SESSION.

The Convention reassembled on Feb. 20 at Baggs' Hotel, at 11 A. M., and after the preliminary business had been transacted, the committee appointed to consider the matter of the rival claims of the two Albany clubs presented this report:

We, the undersigned committee to whom the matter of the admission of the Capital City Club of Albany has been referred, respectfully report that in our opinion the interest of this Association is that all good clubs requesting admission should be admitted, and that in our judgment the Capitol City Club is a good club, established upon a satisfactory basis, and should be admitted to this Association.

ROBERT FERGUSON,
F. G. MALONE,
C. J. EVERETT.

The vote was then taken on agreeing with the report of the committee to admit the Capital City Club of Albany, and the result was: For admission—Mr. Clark of the Manchesters, Mr. Everett of the Uticas, Mr. Malone of the Holyokes, Mr. Hollingshead of the Nationals of Washington, Mr. Bancroft of the Worcesters, Mr. Mutrie of the New Bedfords. Against admission—Mr. Ferguson of the Springfields, Mr. Meyers of the Albanys. Two clubs were, therefore, admitted from Albany. The convention then considered the playing rules, taking them in detail and discussing every section carefully, and the rules—as before referred to—were adopted, one addition being the expunging of the error record in the scoring rules. An adjournment was then had until 3 P. M.

Upon reassembling, the Convention proceeded to ballot for officers, the votes being, for president: L. J. Powers of Springfield, 6; Charles J. Everett of Utica, 2; B. F. Clark of Manchester, 1. Powers was declared elected. For vice-president: Robert Ferguson of Springfield, 1; Charles J. Everett of Utica, 8; B. F. Clark of Manchester, 1. Mr. Everett was declared elected. For members of the schedule committee: Robert Ferguson of Springfield, 9; J. S. Hollingshead of Washington 7; B. F. Clark of Manchester, 7; F. G. Malone of Holyoke, 7; Theo. Butterfield of Utica, 1; Gifford of Columbus, 2; Cummings of the Capital Citys, 2; Everett of Utica, 1; Meyers of Albany, 1; Mutrie of New Bedford, 4. The first four were declared elected. By a unanimous vote Theo. Butterfield of Utica was elected as the fifth member of this committee. It is not likely that Mr. Butterfield will serve, but that C. J. Everett will be substituted in his stead. Under a suspension of the rules J. A. Williams of Columbus was unanimously elected secretary and treasurer. The vote for members of the judiciary committee resulted thus: J. S. Hollingshead of Washington, 10 (a unanimous vote); B. F. Clark of Manchester, 9; Robert Ferguson of Springfield, 8; F. C. Bancroft of New Bedford, 6; Theo. Butterfield of Utica, 6; W. A. Cummings, 5; W. H. Meyers, 4; Frank Pitman, 2. The first five were declared elected.

The roll was called to determine what clubs should enter for the championship. The following announced their intentions of so doing: Utica, Albany, Capital City (of Albany), Springfield, Holyoke, Worcester, Manchester, New Bedford, and Washington. The Buckeye Club of Columbus did not enter.

Mr. Clark of Manchester moved that the next annual meeting be held at the Haynes House, Springfield, the third Wednesday in January, 1880, at 10 A. M. Carried.

The number of championship games that each club should play with every other club was fixed at eight, four on the home grounds.

It was provided that in case of the inability of any member of the schedule committee to serve, the directors of his club may substitute another person.

On motion of Mr. Clark, the secretary of the association was authorized to let the publication of the national book to the party or parties bidding the highest sum for the privilege.

Mr. Gifford moved that the Association reconsider its action on the report of the Judiciary Committee relative to the championship. Mr. Clark raised the point of order that that matter had been settled, and could not come under the head of unfinished business, now in order. Chairman Everett sustained the point of order. Mr. Bancroft thought the point too finely drawn. He appealed from the decision of the chair. Mr. Clark called for the ayes and noes on the appeal. The vote was as follows: Sustaining the appeal—Albany, Capital City, Columbus, Springfield, Holyoke, Worcester, New Bedford, Washington—8. Against sustaining the appeal—Manchester—1. Not voting—Utica—1. Then Mr. Gifford again introduced his motion to reconsider the action of the Convention disagreeing with the report of the committee, and it was carried 8 to 1 (Manchester), the Albanys not voting.

Mr. Bancroft moved that the report of the Judiciary Committee, giving the championship money in the order—Buffalos, Stars, Uticas—be agreed with. After a lengthy and warm discussion, the report of the Judiciary Committee was adopted by the following vote: Ayes—Worcester, Washington, New Bedford, Springfield, Capital City—5; noes—Manchester, Utica, Columbus, Albany—4; not voting—Holyoke—1.

Resolutions of thanks were adopted to Frank Queen for THE CLIPPER prizes, and to the press, Mr. Proctor of Baggs' Hotel, President Everett and Secretary Williams for their services to the Association.

Jas. A. Devlin was heard in his own behalf in regard to a reinstatement, but as the Judiciary Committee would take no action in the matter nothing was done. He wanted to umpire games in the National Association arena. The convention then adjourned to meet at Springfield, Mass., the third Wednesday in January, 1880.

A CHAPTER ON BATTING—FACING FOR POSITION.

There is an old but very true saying that, "whene'er you find the judgment weak, the prejudice is strong," and the truth of this finds frequent illustration in the ranks of the professional ball-players of the country, and, in fact, with the fraternity generally. Every improvement made in the game has found prejudiced opposition in the several National Associations. When, nearly twenty years ago, we first advocated the adoption of the fly-catch rule, we found such opposition that it was not until years had passed, and that the fraternity had been educated up to the required mark, that the old rule of a bound-catch for balls was repealed. Then we had to fight hard to get base-runners to touch bases, and to have pitchers equally punished for pitching bad balls, as batsmen originally were for not striking at good balls; and so on through the whole catalogue of necessary changes in the rules. It was the same when we introduced base-hits as the true criterion of batting, in place of runs. The game has made giant strides in advance within the past twenty years, but it is yet far from perfect.

In the progress of education in the knowledge of what may be termed the science of the game, the art of batting has lagged behind that of fielding. A great deal of the batting done by the professional classes during 1878 was not much in advance of that at least ten years ago. One reason for this was the reluctance players had to studying the subject of how to handle the bat properly. The majority went to the bat possessed either of bad habits in their manner of holding and swinging the bat, or lacking in knowledge of how to use their bats with the best effect, even if they did stand in a correct position and hold their bats properly. As a general thing, they went to the bat with no fixed rule of action, but simply on the principle of going in for general results, as it were, trusting to what is called "luck." One player's idea was to hit as hard as he could at the first ball that came within his reach. Another was to wait for a particular kind of ball, a pet of his, and then to hit it as if his sole object was "to knock the stuffing out of it." This kind of batting especially was characteristic of "hard hitters" or home-run hitters—men who think that the end and aim of a batsman is to make home runs. This class of batsmen average a home-run hit to about every four or five outs from poorly-hit balls. Of course, keen sight and muscular strength are essentials in batting skill, but judgment and its practical exemplification in strategic play are even more important. The batsman who can be most relied upon for a single-base hit is worth three of your home-run class of hitters. The former is the man to win in the long run, though the latter may excel in cutting a dash or making a showy spurge in odd games. In the science of batting there are certain rules to be observed, which if neglected must prove damaging to the batsman's general play. First comes the rule which requires that he should "stand at ease" when he takes up his position at the bat; that is, to stand so as to be able to swing his bat to meet the ball with the easiest movement at command. Then there comes the rule governing the proper method of swinging the bat forward to meet the ball; on this latter the manner in which he stands has an important bearing. The proper poising of the bat preliminary to making the forward swing in striking, too, is an important matter. But the one thing in the science of batting which has hitherto been but little understood, or, if understood, has been sadly neglected, is the rule governing what is technically called "facing for position"—that is, taking your stand at the bat in such a manner as to lead to the regular swing of the bat, causing it to meet the ball so as to send it in the direction of either one or the other of the three outfield positions of the field, viz., the right, centre or left field. This "facing for position" is a subject calling for some study of the rules which govern it, and they are as follows:

Just as a man stands at the bat, just so will the regular or forward swing of the bat meet the ball, all things, of course, being equal, viz., the rapidity of the forward swing being in proportion to the speed of the delivered ball. Of course, when the batsman makes a slow swing of the bat forward, it will meet the ball back of the home-base. When he swings it with the same speed as the ball, it will meet at right angles; and if faster than the pitched ball, it will meet the ball forward of the home-base. In the former case the ball will go to the right, and in the latter to the left. But the general direction of the ball, from a regular and proportioned swing of the bat, is governed by the manner in which the batsman stands when prepared to strike at the ball—that is, in proportion as he "faces" for the right, the centre or the left. As a general rule, in order to send a ball to the right he should face almost as if the first-baseman was going to pitch him the ball, and not the pitcher. The three men, therefore, to face any one of whom the batsman should stand when about to strike at the ball, are the first-baseman, the pitcher and the short-stop, just as he desires to send the ball in the direction of the right, centre or left fields.

We have frequently seen important batting points lost in a match owing to the failure of the batsman to properly face for position. Take, for instance, the position of a game when a runner is on third base, with but one man out, and the batsman goes to the bat. Without regarding anything but his making a long hit to the outer field, he takes his position so that the regular forward swing of the bat will cause it to meet the ball either at the line of the home base or in front of it, and the result is that the ball is hit either to pitcher, second-baseman or short-stop, thereby preventing the runner from going home from third, even if the striker be not put out. Now, had the batting point in this case been properly played, the batsman would have taken up his position so as to have faced for right field, thereby almost insuring the ball's being hit in that direction, in which case the runner would have been enabled to score his run even if the batsman had sacrificed himself by his hit. This is but one phase of the rule governing facing for position in batting, but it suffices to show the importance of the subject. It should be well studied up this coming season.

NOVEL CONTEST ON THE ICE.
Using Square Bats—A New Score.

On Feb 15 a match-game of baseball (the result of which was given in last week's CLIPPER) was played on the ice at the large lake at Prospect Park, Brooklyn, N. Y., which was not only a first class game on skates, but it was made noteworthy by the players using the square or four-sided bats for the first time in a match-game of ball, and the result was decidedly favorable to the use of the new bats. The weather, though cold, was favorable for the sport, and the ice was in very good condition. A soft dead-ball was used, and, though lively enough to be hit to the outer field for home runs, it was not at all too hard for the fielders. The bats used were the ordinary regulation bats with the sides planed down into square form, so as to present four sides for batting, instead of a round bat. At first the batsmen did not get the full advantage of their use, as they forgot about the flat sides, and took up the bat as if it were of the old round form; but when they got familiar with them they had no difficulty in batting the ball to the ground, and in placing the ball, too, as far as their insecure foothold on the ice in batting would admit of. That the new bats would be an improvement, there is not the least doubt, the one fact of the command of the ball in batting, so as to be able to place the ball where the batsman wants it, being a great advantage. It greatly quickens the game, too, as there are fewer foul balls hit back of the catcher. This cannot be regarded as a game affording as fair a test as a game on the field would, and therefore we shall await the opening games played by professionals at Prospect Park next month for a true trial of the new bats; but the experiment in this match was certainly very satisfactory as far as it went.

There was some first-class fielding displayed in this game. On the part of Smith's side two good double-plays were made, one by Ryan to Lavin and Lavin to Smith, and the other by Cassidy to Lavin, the latter to Ryan, and thence to Doescher. The latter took a line fly-ball prettily, and the base-play all round was very good. In batting Smith led on his side. On Barnie's side a good double play was made by McDonald to Campbell and Campbell to Barnie. Dunn made the best fly-catch of the match at left field; Nelson also a good fly-catch. Girard did the best pitching, and Campbell led at the bat.

A NEW SCORE.

We have taken this game to illustrate a new score record, which is an improvement to some extent on the old method. For some years past there has been a decided waste of figuring over the record-scores of baseball matches. Experience has shown that all that is essential in the record-score of a match for publication is just the amount of figures necessary for data in making up the season's averages of a player. Now, what comprises a player's averages? The answer is his average of base-hits and his average of chances for putting players out—or assisting to put them out—arrived at by comparing the chances offered to those accepted. The figures required for this data are simply the record of times at the bat and base-hits made—not total, but only single—to cover the batting, and the chances offered and chances accepted to cover the fielding. The score of runs is immaterial, as it really has but little to do with the base-running, inasmuch as a runner is sent round the bases by hits or errors ten times to twice that he steals his way round. Stealing bases is exceptional; being sent round by hits or fielding errors is the rule. Add to this the score of runs made each inning, and a summary score showing runs earned, times, first bases made by fielding errors, and total fielding errors, and your record-score is complete as far as data for averages is concerned. The important question as to what are to be considered base-hits and what not, also what are to be regarded as chances offered, remains to be answered, and it can only be answered by an established rule governing each special play. The new score is as follows:

SMITH'S SIDE.	At bat.	Base-h.	Runs.	Ch. of.	Ch. ac.	BARNIE'S SIDE.	At bat.	Base-h.	Runs.	Ch. of.	Ch. ac.
Smith, c.	5	3	4	13	11	Barnie, c.	4	1	1	11	11
Cassidy, s. s.	5	2	1	6	6	Nelson, s. s.	4	1	0	7	5
Doescher, 3d b	5	2	2	3	3	Campbell, 1st b	4	3	1	8	7
Lavin, 1st b.	5	2	1	14	14	McDonald, 3b	4	0	0	10	7
Ryan, 2d b.	5	1	2	4	4	Winslow, 2d b.	4	2	2	1	1
Savage, c. f.	5	0	0	0	0	Ditmars, r. f.	4	2	1	1	1
Girard, p.	5	0	1	0	0	Gilmore, p.	4	1	0	4	3
Grael, r. f.	4	1	0	0	0	Bethel, c. f.	4	0	1	0	0
Anderson, l. f	3	0	0	3	3	Dunn, l. f.	4	1	1	2	2
Totals	42	11	11	43	41	Totals	36	11	7	44	37

Smith's Side	1	0	3	0	1	2	1	0	3	—11
Barnie's Side	0	2	0	0	1	0	0	3	1	— 7

First base by errors—Smith's side, 1; Barnie's side, 6. Runs earned—Smith's side, 2; Barnie's side, 4. Total fielding errors—Smith's side, 5; Barnie's side, 13. Umpire, Mr. Chadwick. Time, 1h. 30m.

By this record-score it will be seen that while every error in fielding, as well as every good play made which bears upon the record of chances offered and accepted for putting opponents out, is duly recorded, no errors are directly charged to each player. For instance, suppose a hot line ball is hit to the short-stop which is sent with such force that he is not able to do anything but stop it, neither catching it on the fly nor being able to field in time to throw the runner out. In such a case the batsman is credited with a base-hit. Suppose, also, that the next ball hit is sent to short-stop, and is well held and thrown accurately to the first-baseman, but is muffed by the latter. In this case the short-stop is credited with a chance offered and accepted, while the first-baseman is charged with a chance offered and missed. This is the principle of the method, and it can readily be carried out in all its variations. Of course there are exceptions to the rule which will have to be particularized, such as passed balls and wildly-pitched balls, which are not chances offered for putting players out, and therefore cannot be justly charged as chances not accepted, and yet they are errors to a certain extent. We have not space to fully illustrate the new scoring record this week, and therefore simply introduce it in connection with this novel game on the ice.

BASEBALL NOTES.

The old Stars of Syracuse have disappeared, and in their place stands the Syracuse Club...... That the last of professionalism in Indianapolis—for 1879 at least—has been reached may be inferred from the fact that the fences, seats and grand-stand on the grounds have been offered for sale...... John Brennan, a well-known baseballist of Indianapolis, Ind., was married in that city Feb. 18 to Miss Hester Quinn...... Manager Hollinger in a letter says: "I have been working up the interest in baseball in this place with very encouraging effects, and Detroit will be known hereafter as a ball town. I have the nine very nearly completed, all except short and right field, and am in correspondence with a good man for right. Would like to hear from an A1 shortstop."...... An adjourned meeting of the Pacific League Association was held on Feb. 12, when almost a general resignation of officers and clubs took place. The Athletic, Oakland and Mutual Clubs were among those who left, and with them went the officers of the Association elected from those clubs, including the president and the treasurer. The League, thus reduced, composed of the Eagles, Renos, Knickerbockers and Stars, then proceeded to elect officers, with the following result: President, T. C. Marr of the Eagles; first vice-president, J. Driscoll; second vice-president, F. M. Clarkson; secretaries, J. H. McCloskey and J. D. Hennessey; treasurer, J. M. Fisher. The vote taken at the previous meeting adopting the Reach ball was reconsidered, and the League unanimously adopted the Spalding League ball of 1879. The following standing committees were appointed: Judiciary—F. M. Clarkson, James Riley, J. M. Fisher, J. F. Hennessy. Credentials—McCloskey, Ed. Keating, J. R. Corrigan, J. Denney. Finance—Fisher, J. Eckels, G. Bartley, J. Driscoll. Printing—The secretaries and first vice-president. The organization of a rival League is on the tapis.

THE NEW WORCESTER NINE is looming up successfully, and bids fair to be one of the strong teams of the National Association. The following players are under negotiations and probably will be engaged: Weaver, p.; Bennett, c.; Heifer, 1st b.; Creamer, 2d b.; A. Whitney, 3d b.; Mutrie, s. s. and captain; McKelvey, l. f.; Leighton of Portland, Me., c. f.; Nichols, r. f.; Bushong, sub. This nine, situated in a city with a population to draw from of 75,000 within five miles, cannot help but flourish if properly managed, and than Mr. F. Bancroft, formerly of the New Bedfords, they could hardly find a better man for the position. His course last season and at the Utica Convention show, that he frowns upon crooked schemes, and can be found on the side of honesty. The stockholders are composed of Worcester's leading citizens.

SKATING.

THE ENGLISH CHAMPIONSHIP.

A meeting was held at the Guildhall, Cambridge, Eng., Feb. 1, the Mayor of Cambridge presiding, to consider the desirability of taking steps to establish a championship of England prize for skating. J. D. Digby (who had been acting as hon. sec. pro tem) read a number of letters which he had received from gentlemen who had expressed their readiness to co-operate. He said it was felt by many that there should be some steps taken for the purpose of providing a belt, which should be open for competition by the fastest skaters from all parts of England, and that a fund should be raised, to be invested in the name of certain trustees, so as to provide a substantial reward for the holder of the belt for the time being. It was urged that, if possible, a meeting should be held to determine who shall be the first holder of the belt, and, if this should not be possible, that Fish Smart (who has won 12 out of 14 district champion stakes that he has started for this season) should be recognized as the first champion. One object of considerable importance was to have the course properly measured and the races accurately timed, and a record kept, that the skaters of one year might be compared, by the time test, with the skaters of another year. After details had been discussed a committee was appointed to raise funds and carry out the object for which the meeting was held.

ROLLER-SKATING.

The roller-skating season in Brooklyn, N. Y., has been brought to a sudden close, owing to the engagement of the rink for the International Pedestrian Tourney in March, and on Washington's Birthday the first and last skating fete of the season took place, the entertainment filling the building both afternoon and evening. The feature of the fete was the spirited match at rink ball between representative skaters of the rink and the Capitoline Lake. The latter winning two out of the three games in fine style. The last night of the season was on Feb. 24, when the last fashionable reunion took place, the rink being crowded on the occasion.

A MILE RACE was skated by C. Tompkins and J. Beaton on a course requiring two laps and 4/8 yards to complete the distance, at Northampton, Eng., Jan. 28. About three thousand persons witnessed the victory of Tompkins, who won by fully two hundred yards, in 3m. 42s.

A FIVE MILE RACE took place at the Capitoline Lake, Brooklyn, Feb. 18, E. Fay winning in 23m. 55s.; L. E. Decker second, 100yds. away, and D. Dayton third.

"FISH" SMART won the final heat of a mile skating race, five turns, for £50, at Peterborough, Eng., Jan. 29.

CRICKET.

THE LATE TOM HUMPHREY.—The following inscription appears on a large ornamental cross recently erected over the grave of Tom Humphrey in Woking Churchyard, Eng.: "Beneath this cross lies the remains of Thomas Humphrey, who in his day was one of the best cricketers in England; born at Mitcham, Surrey, January 16, 1839; died September 30, 1878. Men of all classes and of all countries, who wished to perpetuate his memory, volunteered to bear the cost of this tomb, the maximum subscription being limited to one shilling for the purpose of showing how many there were." Dorking is the locale of many of poor Humphrey's exploits in conjunction with the noted Surrey cricketer Jupp, and, moreover, in his retiring days he kept an inn in the town until his deplorable aberration of mind led to his removal to Brookwood Asylum, where he died.

THE MANHATTAN CLUB.—The annual meeting of the Manhattan Cricket Club will be held on Wednesday evening, Feb. 26, at the Knickerbocker Cottage, Sixth avenue, between 26th and 27th streets, New York, at 8 o'clock, P. M.

THE BEVERLY YACHT CLUB of Boston, Mass., on Feb. 22 elected the following officers: Commodore, W. Lloyd Jeffries; vice-commodore, Geo. Lee; secretary and treasurer, S. W. Burgess; measurer, Wm. D. Hodges; Regatta Committee—George F. Gardner, John T. Coolidge, S. W. Burgess, J. G. Minot, George F. Upham Jr.

THE RING.

PROLONGED GLOVE CONTEST.
Coburn and Goodwin Fight a Drawn Battle.

After two postponements, due on account of police interference, the glove contest between Mike Coburn of New York and Richard Goodwin, alias "Spring Dick" of Philadelphia, for a subscribed purse of two hundred and fifty dollars, was commenced in a hall in this city on Friday evening, Feb. 21. The previous interruption had impressed upon the manager of the affair the importance of observing the utmost secrecy as regarded the time and place of the engagement, and, with a view to the more completely throwing the lynx-eyed members of the local police in the world off the trail, he secured a hall in a quiet, comparatively unfrequented street in the uptown districts. Here there were gathered shortly after eight o'clock a select assembly of five-dollar-a-headers, who squatted on the settees ranged around a square of some feet less than the proper ring dimensions, and prepared to enjoy the festive spectacle. Barring that the floor was waxed to an extent more than commensurate with the requirements of the contestants (which defect was partially remedied by the liberal use of powdered resin), and ropes would have been better than the hard backs of settees with which to inclose the battle-ground, the spot selected seemed to be precisely what was wanted to bring the match to a successful issue. Both men were on hand early, and when all was in readiness they were ushered into the magic square, the cheers which usually hail the coming of the principals in encounters on turf being on this occasion omitted, for good reasons.

Goodwin is an Englishman by birth and parentage, having first opened his eyes in Wirksworth, Derbyshire, March 22, 1842, stands 5 feet 3 inches in height, and in the old country was wont to fight at 112lb. While a youth he fought and defeated Martin Frears, Johnny Dowd and Paddy Welsh for small purses, and his first match, as recorded by "Pistiana," was with George Cheer (who paid a visit to the States some years ago, and while here defeated Punch Hunting), the affair being a "draw" a side, and the mill, which took place at Jackson's Boat, not far from Manchester, ending in a wrangle after they had contested thirty-five rounds, the money being subsequently returned to the men. Jack Dagnall next succumbed to Dick in a scrap for a purse, near Manchester, and his next customer was George Morton, whom he defeated in forty-five minutes, on the banks of the Irwell, for a purse, about 1865. Now comes Goodwin's first engagement of importance, which was with Bill Ingram. The stakes were £25 a side, and the battle, which took place at Barton Moss, near Lancashire, May 15, 1866, resulted in the defeat of Ingram, after fighting 56 minutes, 54 rounds being contested, which shows how fast these gamecocks went about it. Shortly after this Dick polished off a young townsman named Foster, in a room at Manchester, and the following Winter he was matched with Arthur Chambers, for £50, at 115lb, the contest taking place at Acton, near Warrington, Feb. 19, 1867. The superior strength of Chambers gave him a decided advantage on this smaller antagonist during the first hour and a half, and in nearly every round he threw Goodwin. The latter bore it all like a Trojan, fighting on the defensive and saving himself all he could, and when the operations made by Arthur began to tell their tale in failing strength Dick received the office to force the pace, which he did, and soon the whole aspect of affairs was changed, Chambers hanging out signals of distress, and requiring careful nursing, and towards the close the fighting was carried on in the latter's corner. At the close of the 105th round, when the men had been fighting 2 hours and 20 minutes, the "bobbies" made a descent, and all present were obliged to take to their heels in order to preserve their liberty. The men met by appointment next day; but as the referee absented himself from the starting-point, and the bantams were not anxious to renew hostilities, a draw was agreed upon. Goodwin was next pitted against Jack Shore, and they fought for £10 a-side, which they put down, the banks of the Irwell, Jan. 21, 1868, when Dick won at the end of 1 hour 2 min, during which time 36 rounds were contested. The next battle in which Goodwin figured, and his last previously to leaving England, was with Frank Wilson ("Matt Collinson's Mouse"), and was decided Sept. 29, 1868, at Fiddler's Ferry. In this Dick met with his only reverse, being beaten after fighting for upward of 2 hours and 45 minutes. The men were confined to 110lb, the stakes were £50, and the fight came off in the same ring in which Chambers made Dick Scattergood strike his colors. In 1872 Goodwin was presented by some admirers in the Cottonopolis with a feather-weight champion belt, valued at $200, and on March 11 of the following year he seconded Billy Edwards when the latter vanquished W. Hitchin (Fawcett) in a short contest in this city, and the success and prosperity of Chambers in America induced him to undertake a journey across the Atlantic, and he landed in Philadelphia Oct. 4, 1875. He first set-to in public in this country on the 22d of that month at the Grand Central Theatre, in that city, his opponent being Arthur Chambers, and created a favorable impression, as he had previously done in private by his quiet, unobtrusive demeanor. On Nov. 6 following he gave an exhibition in New York, at Harry Hill's, when he put up his hands with his late antagonist Coburn. He was one of Weeden's seconds in the latter's unfortunate battle with Walker, and on Nov. 15, 1876, was locked up for six years' imprisonment in the State-prison at Trenton, N. J., as punishment for the part he took therein. His uniform good behavior while there, however, secured his pardon Dec. 9, 1878, and he was released on benefit at Hill's, his subsequent to which arrangements were made for the glove contest of last week.

Coburn was born of Irish parents on the other side of the blue Atlantic a day in May, 1844, we believe, and stands a trifle over 5ft. 5in. in height. He accompanied his parents from Liverpool to the States when about five years of age, and was reared in what was then the upper part of this city. Like his elder brother Joseph, he took kindly to early developed a fondness for boxing exercise, and when yet a lad showed great proficiency in the use of his hands. As he grew to man's estate he was recognized as one of the most scientific of our light-weights; but he never manifested any very great inclination to court the goddess Fame in the P. R., although rough-and-tumble engagements in which he at times took part afforded indubitable evidence that he possessed both courage and ability to fight. The only ring fight in which he was a principal occurred on May 27, 1868, in the ring which had been prepared for the occasion of the second match between his brother Joe and Mike McCoole, near Cold Spring Station, Ind. It was an impromptu affair, proposed as a means of passing the time until the arrival of the stars of greater magnitude, and Mike's opponent was Patsy Sheppard, who had beaten Con Riordan near St. Louis in May of the preceding year, and who had fought three times in the vicinity of Liverpool, Eng., were they were never defeated. Sheppard was the heavier man by several pounds, and he was likewise stronger, which gave him the only advantage he possessed over his opponent both men being finely sciences. After fighting an hour for the purse made up at the ring side, the contest was stopped by the invasion of the ring, and the money divided. On April 2, 1873, Coburn contended in a glove contest with Tim Collins, for a silver belt, at the Apollo Rooms, on Prospect, this city, which he won in favor of Mike, who on Feb. 5 following also won a silver cup at Harry Hill's. The belt in question, when last seen by the writer, was on exhibition in a window on the Bowery, with the inscription on one side that many of our boys is not unlike him in the matter of wrestling ability, being quite an expert at the collar-and-elbow business, as has been demonstrated on several occasions when opposed by men in every way bigger than himself; but the conditions of the contest on the 21st were such as not to admit of bringing into play his acquirements in this line, which would stand him in good stead in a battle conducted in strict accordance with the rules of the P. R. We may mention that Mike was among the first of those with whom Billy Edwards sparred on his country, and we saw the latter make a capital set-to at that old resort of the fancy, Mager's Union Assembly Rooms, Grand and Elizabeth streets, Nov. 18, 1865 at a benefit given to Jimmy Elliott, then matched with Bill Davis.

Upon the agreement being entered into the men mended their habits in a measure, cutting down their customary allowance of fluids and solids, taking a liberal quantity of exercise, and retiring to bed long before the gas was turned out, by which means they gradually reduced their bulk, hardened their muscles and improved their wind. Of course neither denied himself to such an extent, or did so large an amount of work, as he would have found it advisable to do had the contest been one in which the bare knuckles were to play the leading part; still the men were in good condition when the night arrived for the battle came around. The prevention of the fight at that time, however, and the feeling of uncertainty regarding the affair which prevailed for some days subsequently exercised an ill effect, and both men lost considerable superfluous flesh in weight by the time they received notification, on the afternoon of the 21st, that a hall had been secured for them. It was plain to be seen when they were stripped for the struggle that each was pounds too big for a hard fight, yet their condition was such as, when backed by their known skill, to warrant the expectation of an interesting contest. Though Coburn was the bigger-made of the two, Goodwin possessed equal skill, and besides had the reach on Goodwin, the much greater experience of the latter as a pugilistic tactician, coupled with the excellence of his record—much stress being laid upon the latter point by the friends of Mike—Chambers, above alluded to—conduced to make Goodwin the favorite with those who felt like risking money on the result of the encounter, although Mike had staunch friends at his back who respected his courage and ability to carry the day. Considerable trouble was experienced in obtaining a referee, not because there were not persons present competent to fill the position, but because of their unwillingness to officiate in a capacity more thankless than honorable; finally, however, a gentleman hailing from the land of Penn and the Quakers was prevailed upon to accept. The toss-up of a cent having given the choice of corners (a useless proceeding, as there was really no choice), the men quickly disrobed, and, all being in readiness, the men and their seconds advanced to the centre, shook hands in orthodox fashion, and at 9:45 p. m. before nine o'clock "Time!" was called and the combatants advanced to the centre and placed themselves in position, the attitude assumed by each being artistic, and in itself indicative of the scientific attainments of the men. Coburn was seconded by Ned Mallahan and Billy Bennett, while Goodwin was waited upon by Abe Smith and Dooney Harris.

Of the two Goodwin was, judging from the expression of countenance, the most general bearing, the more confident, and that he was anxious to be at work was shown by his taking advantage of the first opportunity that offered, sending the left at the head; but it didn't reach the spot, and immediately after had the first shot into the enemy's masthead with the left, but it was too light a hit to be heeded. He tried again with the same hand, after stopping a return, and was favored in the head (Coburn's) on Dick's cheek. Directly afterwards Goodwin put his right on the body, and, following it up, a spirited rally ensued, each man using both hands as well as giveos can be used at short distance, Coburn banging away at the head, and Goodwin confining his attention to the ribs. They separated in the middle of the ring, and after a spar at long range Goodwin made play with the left, and was ineffectively crossed by Mike on the side of the head. Dick dashed in, and after some rapid exchanges caught Coburn around the neck with the left hand, while with the right he fibbed at head and body, Coburn (who at this stage of the game had dropped his hands evidently thinking that a hold of any kind was prohibited by the conditions) meantime being busy at the head, and by force of superior weight causing Goodwin to go down on one knee. They were hard at it when a call of time stopped proceedings, said call being made nearly a minute inside of the three which by the conditions governing the contest was made the limit of a round, provided the fighting at the conclusion was not down of a round, provided the fighting at the conclusion was not down before the lapse of that period. They no sooner faced each other for the second time than Dick, who seemed bent on forcing the pace, offered the left at the head, but missed connection, and received a return in the shape of a slashing, however, and, following it up, they fought with both hands rapidly across the inclosure, bringing up on top of a bench, with Dick underneath. The bustling nature of the proceedings soon told upon their wind, and when they promptly toed the centre for the third time each was blowing off steam, more especially Mickey. Each missed a header, but a second attempt by Coburn proved successful, Goodwin dashed his right on the body and evading the return, repeating on the dial, and again getting off scot free. A third try at the head failed, when he napped a nasty one full in the face, which he endeavored to repay with a right-hander on the bulwarks, but Mike broke the force of the blow by a clip with the dexter glove on the ear. Standing apart, they sparred and dodged about a few moments, when they countered, Goodwin planting the left in the neighborhood of the mark and being crossed on the side of the caput pretty hard. Another right handed compliment from Coburn was passed over Richard's shoulder, and then they came together, cracking away with both hands and winding up the round with Goodwin down over a settee.

In the fourth round Coburn was first to offer, tapping his man gently on the nose, and following with a right-hand visitation to the head. Goodwin replied with the left, delivered on the body, for which he got a receipt in full on the neck. After some manoeuvring and feinting, Dick planted two fierce swipes without a return, and closed a third essay in the same direction, when he was caught on the law by Mike's right—a particularly good shot. Being toted in an attempt to reach the face, Goodwin dashed his right on the body, rather low, Mike countering on the side of the head. After Dick had got another one in on the face the men came to close quarters and hammered away at each other until, as usual, they brought up on the benches, when they parted at the call of time. When they came up for the fifth round each was plainly tired, and they sparred long before attempting to do execution. Dick finally let drive with the left, but when it was fully extended Mike was out of danger, but he immediately afterwards reached the body with the left, and as he jumped aside Mike rapped him on the stern. Facing again, exchanges were indulged in, Mike getting well on the body and left eye, and Goodwin being credited with one, two on the cranium. Half-arm hitting followed, neither receiving any damage, and as they separated Goodwin fired a parting salute into Mickey's ribs, but received more than he gave in the shape of a crack with the right on the cheek. They were closed and slugged with both hands until parted when locked in a close embrace.

Goodwin, full of fight, when they were called up for the sixth round at once set about Coburn, but was out of distance in a journey to the face. Not to be denied, he bored in, and, closing, they scrambled across the floor to the barriers, against which Coburn squeezed his man; and while Dick was struggling to extricate himself referee called time, and they were taken to their corners, the round having lasted but thirty seconds. For the second time Mike was first to lead when they came to the centre for the seventh round, taking advantage of a favorable opportunity to plant a stinging right-hander on the left cheek, which shook Sir Richard, who, however, was quick to respond with the left in the face. He tried to repeat the dose, but the blow was well parried, and Mickey reached the nose, but not hard enough to do any damage. Then both delivered simultaneously, Goodwin on the body and Mike square in the middle of the head, when the latter forced the fighting, and drove gamey Dick onto one of the settees at the end of one minute. Less than that time was occupied by the eighth round, in which Coburn started the music with a messenger, Goodwin replying promptly with a hit in the same region, but getting the worst of it as Mike crossed him on the side of the head. Goodwin then sprang to close quarters, and, grabbing Coburn around the neck, began beating the Devil's tattoo on his ribs with the right, while Mike basted himself with the two sides of Richard's cranium. Over the seats they went, and the round was at an end. The two succeeding rounds were very short, neither lasting over half a minute, neither man getting in more than one blow at long range in the ninth, and in the tenth only Goodwin getting home with effect before the customary rally and dingdong right and left belting which marked their close. They had now been fighting twenty-one minutes, and, notwithstanding the many blows exchanged, the chief of the combatants did not exhibit, save by their flushed appearance, any signs of the work done, because the weapons used were the ordinary large-sized soft boxing-gloves, with which nothing satisfactory can be accomplished at half-arm distance.

There is no necessity for us to follow the movements of the men in detail to the end, for the reason that each round was so nearly a counterpart of the other from this time out that to describe them minutely would be not only a waste of space, but tiresome in the extreme and very monotonous reading. So far the rounds had been very brief; but now both men had bellows to mend, and they passed much time in sparring for wind. Dick had found that the man in front of him was a better fighter and more wary adversary than he had thought, and he deemed it advisable to save himself a bit, Mike do some of the leading and forcing. However, Coburn, who had now become thoroughly steady, declined all invitations to change his tactics, but remained on the defensive throughout, and was so much stronger than Goodwin all the time, and seldom failed to counter his man at long range, while doing his full share at close quarters, the work done by him was the most effective. Goodwin was compelled to do nearly all the leading. Mike not taking the initiative a half dozen times after this stage of the contest, and Dick is deserving of high praise for the gallant style in which he fought up-hill, as it were. Although the battle became tedious, in consequence of the saving tactics adhered to by Coburn, and would have been greatly shortened had he followed the example of Goodwin, in point of science the exhibition was first-class; and though some thought that had he altered his course and assumed the offensive when it was apparent that his adversary's strength was failing, from the greater ext[illegible] he had undergone, he must have won, we will be disposed to deny that so long as Goodwin continued to force the pace Mike's chances of gaining the victory did not become any less as the contest progressed. Generalship is an important element of success in fistic warfare, and this was Coburn's distinguishing feature on this occasion, no matter what people who estimate the quality of such contests by the amount of "slugging" characterizing them, rather than on the score of science, may say about his lack of courage and dash. The referee did not keep the men to three minutes time, many of the rounds being nearly and some more than twice that long, the greater portion of the exhibition was fought at close quarters, fainting and dodging. In the fifteenth Coburn gained the first event—first blood—from a cut over Goodwin's right eye, and in the nineteenth he got first knock-down, Dick going down on his beam-ends in the middle of the ring. Nearly every time that Goodwin led and landed he was countered, and almost every round ended with a brief instalment of sharp, rapid, half-arm hitting, the men delivering blow for blow, but those given by Coburn proving the most punishing. When the men had been at it over two hours, and there seemed no prospect of an early ending, some of the spectators left the hall, others followed later, and their departure resulted disastrously for the combatants and others left behind, by bringing to the knowledge of the police that the last round was then transpiring. The consequence was that at 12.45 a. m., when the men had just squared away for the fifty-second round, an ominous hammering was heard at the front door, and before the principals could get their clothes on a score of policemen dashed into the room, and, as there was no means of escape, every man present was taken into custody, marched to the station-house in Fifty-first street, and without distinction consigned to underground cells by Sergeant Webb, who evidently gloried in this opportunity to exercise his brief authority upon those to whom the interior of station-houses is not familiar. The only persons who escaped his polite attention were two or three politicians of more or less prominence, who, though arrested at the hall and placed in the charge of policemen, managed in some perhaps not very honorable manner to regain their liberty before reaching the lock-up. Next morning the whole party were marched to the Fifty-seventh street Police-court, and upon being called up before Judge Morgan were promptly discharged. While the issue of the contest between Goodwin and Coburn was so unsatisfactory, the reputation of both men was enhanced rather than injured by the character of the encounter. Coburn is a better fighter than anybody that we have previously gave him credit for being, while a gamer, more determined and thoroughly good bit of stuff than Goodwin cannot be scared up among men of his weight. The time which he had exacted up to the vacating of the ring at the coming of the officers was precisely 3 hours and 46 minutes, which is the longest time on record for a glove contest, and though not as much as some wanted to see, Goodwin had shown himself game to the last fifty-second. At the close Coburn, beyond a little egg on his forehead, did not show any sign of having been engaged in such a contest, his face being scathless. Goodwin was considerably marked in the face, his left cheek, eye and nose being red and swollen, while his right eyebrow was a little puffed up; he could see plenty of daylight through both his lamps, however, and the punishment he received, though much greater than his foe's, was far from as severe as has been reported, and not sufficient to cause him any trouble. The purse was divided.

GOT OFF EASILY.—Thomas Lane and Patrick Perry of Birmingham were at West Bromwich, Eng., Feb. 1, contested a boxing encounter in a prize fight at Queen's head, near Great Barr, Jan. 24. They were bound over in their own recognizances, and ordered to find two sureties each to keep the peace for twelve months. It was stated that Lane had recently returned from India, where he had served in the army, and prior to entering the army he had engaged in eighteen prize-fights.

BILLY EDWARDS AND ARTHUR CHAMBERS take a joint benefit at Bridgeport, Ct., on Wednesday evening, Feb. 26, and on March 3 they have their big show at Music Hall, Boston, upon which occasion Johnny Cash, Warry Edwards, Young Stack and others of New York, Johnny Keenan, Jack King and Joe Holland of Philadelphia will be on hand.

ATHLETIC.

CHAMPIONSHIP ASSAULT-AT-ARMS.

The amateur championship in sparring, wrestling and fencing were contended for a second time on Friday and Saturday evenings, Feb. 21, 22, under the auspices of the New York Athletic Club. The locale was Booth's Theatre, and the attendance upon each evening was not up to expectations, showing that something more than was here offered is necessary to attract a throng. Few of those who were programmed to spar were men of known ability, the general public care precious little about foil, broad sword and singlestick fencing, no matter what experts and enthusiasts may say about such exercises, and wrestling by unknown amateurs—as nearly all who entered were—is not highly entertaining. Unfortunately, too, the failure of some of those entered to show themselves on the stage curtailed the programme on the first night, giving the middle-weight sparring medal to Wm. Childs without competition, and causing the omission that evening of boxing by both heavy-weights and feather-weights, the single-stick exercise, and all but one bout between amateurs in wrestling. The consequence was that the sparring was what in the main brought the people together, and it must be said that they were treated to several set-tos which manifestly afforded them great pleasure, albeit in those which created the most excitement slugging predominated over science, and winning points were made mainly by force of muscular power and hard taps, little attention being paid to illustrating the beauties of the art. The most exciting combat was that between Childs and Williams, the only representatives of the feather-weight division, who fought all the time they faced each other like a couple of gamecocks, being always ready to take one in order to give its equivalent. Both men soon flushed, blown, and with bloody noses, Berte being decidedly the most used up of the two, and the award being in favor of Williams. R. Bowne Jr of the Elizabeth A. C., youth of about fifteen, proved that he was well up in the business in hand; and he convinced Lynch of the fact the first night, and on the second evening again proved it by obtaining the final verdict after a very spirited set-to with Banham (who on the first night engaged in a rattling fight with Steve Blundell) and Powell. The only entries for the middle-weight medal were Wm. Childs and E. F. Payson, and as the latter failed to make good his entry Childs was given a chance to exercise himself with the ex-champion, Ed. McGlinchy, the pair making a very determined set-to, and being finally separated. Geo. Lee of Boston (who fell before the strong arm of Harry Buckmeyer last year) sent in his name for another chance for the heavy-weight prize, but didn't keep his engagement, leaving the medals to be contended for by James Pilkington and Joe Denning. Both men exhibited considerable science, were not bent upon making tincemeat of each other, and consequently made a very interesting set-to, but Pilkington kicked like a horse when Prof. Clark rendered his fat in favor of Denning, and this exhibition of ill-temper Pilkington made himself appear rather ridiculous in the eyes of the spectators, who were aware that the referee has for many years been recognized as one of the very best boxers to be found anywhere, is one of the cleverest teachers of the art, certainly understands his business thoroughly, and had, we are sure, no desire to give a decision not sustained by the evidence before him. Ed. Wards and Johnny Cash wound up the entertainment each evening with a fine display, the former holding the winning hand every time. The names of those who performed, with the result of the several competitions, appear below:

SPARRING.—Feather-weight: B. C. Williams, N. Y. A. C., beat L. A. Berte, Harlem A. C.; Light-weight: R. Bowne Jr., E. A. C., beat James Lynch, N. A. C.; Thos. Powell Jr., N. Y. City, beat O. G. Bates, H. A. C.; W. F. Banham, H. A. C., beat Steve Blundell, N. Y. City; E. Bowne Jr. beat Banham; Thomas Powell Jr. beat John Ward, N. A. C.; Bowne beat Powell. Middle-weight: Wm. Childs, Nautilus B. C., walked over. Heavy-weight: Joseph Denning, Gr. A. C., beat James Pilkington, Seawanhaka B. C.

FENCING.—Foil: Carl Orenwald beat Chas. Fettig, both members of the N. Y. Turn Verein; Chas. Koch, N. Y. T. V., beat Greenwald. Single stick: Chas Fettig beat Chas. Koch and L. Greenwald. Broadsword: Chas. Fettig beat L. Greenwald; Carl Orenwald beat Fettig.

WRESTLING—Collar-and-elbow: Richard Hayde, N. Y. City, beat Peter McGill, S. B. C., and George McNichol, M. A. C., gaining two falls in succession each evening. Graeco-Roman: Lieut. Frederick S. Ames, U. S. A., beat Thos. D. Adams, N. Y. City; James Pilkington, S. B. C., beat H. E. Schopp, New Brighton, S. I. The final bout was walked-over for by Quigley, Pilkington declining to contend with him. The medals were presented to the successful contestants on the stage. The arrangements made by the club were excellent, everything was well conducted, and the only thing to be regretted is that there was not a larger turnout, and the consequent greater addition to the funds in the club's treasury. The officers were: Manager, Waldo Sprague; judge of sparring, Wm. Clark; judge of foil-fencing, C. Renauld; judge of single-stick and broadsword, Reginald Rhinelander; judge of wrestling, John Wood; timekeeper, W. B. Curtis and A. H. Curtis; scorers, R. Wm. Rathbone, John H. Stead, and W. A. Bartlett.

THE FEMALE PEDALISTS.

So far there are no signs of an abatement of the pedestrian plague which for nine weeks past has raged with such virulence in various parts of the States. On the contrary, fresh feminine candidates for pedestrian honors are daily making their obeisance to an indulgent and long-suffering public, a predecessor being at hand to step upon the path whenever a weary sister falls by the way, and on all sides we hear of tracks being laid down for the use of members of the tender sex who are ready and willing to walk any required distance, and who think nothing at all of doing the now rather common feat of walking 3,000 quarter miles in as many periods of ten or fifteen minutes each. We will here allude briefly to the more prominent of the performers in this line who are treading the loam and sawdust pathway to glory. Miss May Marshall finished her exhibition at Washington, D. C., on the night of Feb. 17, and, that she might have a chance to cross over Madame Anderson, she continued to travel around the track until she had placed ninety-six additional quarters to her credit, the extra effort brimming her in a good many extra dollars, as the clear, good public crowded the hall on Sunday after noon and evening, because, we presume, they could find nothing better to do that day.....From Chicago, Ill., we learn by telegraph that Madame La Chapelle, on the night of Washington's Birthday also completed her 3,000 quarter-mile walk at the Folly Theatre, and, determined to outdo all others, immediately started to take onto this performance 300 quarter miles in the same number of consecutive ten minutes, although the local-paper reporters had been apprehensive for a week previously that the little woman would not be able to pull through the lesser trial. We are informed that the 2,700th quarter was done in 2m. 4s.....Miss Annie Bartell and Miss Fannie Edwards (the latter of whom took Lulu Loomer's place on Feb. 17) are walking at Brewster Hall, this city, which establishment continues to receive paying patronage from respectable citizens.....Speaking of Miss Loomer reminds us that she is now in Boston, where she proposes to walk 2,700 quarter miles in the same number of quarter-hours.....Miss. Franklin continues to go round and round in the Adelphi Theatre, Williamsburg, L. I., and will probably make her debut before a metropolitan gathering, under the same management, before the lapse of many days.....Miss. Reynolds last week began a 3,000 quarter feat at the Hub, in Revere Hall. She is looked after by James Robinson, the English pedestrian, and the announced judges are Fred Jones, U. S. Hancock, and W. H. Darvin.....Miss Lillie Hoffman, who claims to hail from Harlem, N. Y., finished her 500 quarter-miles in 500 quarter-hours' trial at Music Hall, Providence, R. I., Feb. 26, and on March 3 they have their big show at Music Hall, Boston, upon which occasion Johnny Cash, Warry Edwards, Young Stack and others of New York, Johnny Keenan, Jack King and Joe Holland of Philadelphia will be on hand.

BOWLING.

MANHATTAN vs. NASSAU.

The match for the championship between the Manhattan Bowling Club of this city and the Nassaus of Brooklyn took place on the alleys at 204 Bowery. Both clubs had a fair practice on the alleys, and the game was expected to be very close, although the betting was in favor of the Manhattans. The first frame did not promise very good play, and at its close the Manhattans were five pins ahead. Both clubs then commenced to warm up, the Manhattans gaining on every inning, and at the seventh were 90 pins ahead. Captain Magerus then changed the order of men, and with some excellent play (Conover and Taylor both catching double strikes) they reduced the score on the nine frame to only eight pins in favor of the Manhattans. The game belonged to neither, and it depended upon nerve—a single spare would win. The Nassaus worked hard for victory, but at the close they had lost it by 15 pins.

MANHATTAN.		NASSAU.	
Seedorff	149	J. Orr	130
Seilken	138	Sarrel	141
Baker	162	Monday	160
Wilshusen	115	Wilson	148
Brooks	141	Hauser	162
Crampton	138	Mason	114
Sabin	153	Travis	146
Brunning	117	Langdon	119
A. Field	145	Hillyer	138
Morgan	165	Taylor	165
Total	1,435	Total	1,420

Umpire, H. Groh, Terpsichore.

MANHATTAN vs. MUTUAL.

The champion game between the Manhattans of this city and the Mutuals of Brooklyn took place Feb. 17 at 204 Bowery, August Schmidt of the South-sides acting as umpire. At the close of the first frame the Manhattans had a lead of 24 pins. Captain Magerus, although being an excellent bowler, rolled with hard luck, and had to be content with a 108. The fifth frame showed the score to be Manhattans 787, Mutuals 647, giving the former a large working majority. With the fine play of Seedorff and Streicher, backed by the rest of the team, strikes following rapidly in succession, the Mutuals had to take defeat gracefully, having lost the game by 147 pins.

MANHATTAN.		MUTUAL.	
Seedorff	189	Magerus	148
Sielken	126	Delap	136
Wilshusen	139	Giehl	124
Pohl	140	Obernier	132
Brooks	136	Bieber	119
Crampton	141	Stemmerman	117
Sabin	161	Hellman	131
Streicher	193	Diener	111
A. Field	116	Rathman	180
J. Field	158	Sertzes	162
Total	1,519	Total	1,373

Time, 2h. 30m.

SOUTH-SIDE vs. LONG ISLAND.

The champion game in the tourney between the Southsides and Long Islands was played at Richter's, 28 Wythe avenue, on Wednesday evening, Feb. 19. The game was close, the eighth frame being 17 pins in favor of the Southsides. The subsequent two frames were well played by both, but the Southsides had the lead, and kept it, winning by 25 pins.

SOUTH-SIDES.		LONG ISLAND.	
Rodefeld	161	G. Ketchum	131
Liepold	158	St. George	153
Hoffman	153	Kirchoff	153
Jarmain	144	Augenthaler	134
Matthias	122	Speh	148
Donnelly	131	F. Ketchum	134
Schmidt	162	Kaiser	161
Schoemaker	123	Fedden	145
Klanberg	123	Robb	138
Bush	138	Rust	147
Total	1,483	Total	1,461

NASSAU vs. TERPSICHORE.

The champion game between the above clubs was played on Wednesday, Feb. 19, at 270 Bowery. The game was umpired by Sam Baker of the Manhattans, and resulted in victory for the Nassau Club. The first frame the Terpsichores were 23 pins behind, but on the third they were 23 ahead. The game was very close, and when it was all over the Nassaus led by 33 pins. The Terpsichores rallied, and reduced the majority against them on the eighth frame to 20 pins. The last two frames were tough for the "Terps," and they had to accept another defeat, losing by 57 pins.

NASSAU.		TERPSICHORE.	
J. Orr	146	Eiseman	161
Harnett	169	W. Biele	155
Travis	159	Pladwell	141
Langdon	154	H. Groh	149
Hillyer	161	E. C. Biele	141
Wilson	144	Lee	151
Conover	143	Greentree	131
Bennett	124	Escher	148
Wilbur	133	Naething	102
Taylor	135	Moulle	182
Total	1,479	Total	1,422

NATIONAL BOWLING ASSOCIATION.—The semi-annual meeting of the Bowling Association will be held at the Terpsichore alleys, 270 Bowery, on Saturday evening, March 1.

THE TURF.

DEATH OF THOMAS E. SMITH.

This young but well-known and equally well-liked politician, turfite and sporting man died at his residence, in Yeatry street, this city, on the morning of Thursday, Feb. 20. Never very strong, he had been confined to his bed by disease of the lungs and throat for several months, and his death had been hourly expected for many days before he passed from earth. There are very many persons who sincerely mourn his early taking off (he was scarcely thirty-four years old), for he was a very popular man with those who knew him, and there was an immense crowd present to take a last look at his features on Sunday morning, 23, when his remains were laid away in their narrow home, a solemn mass of requiem being first celebrated at St. Anthony's Church, which was crowded with friends. Deceased was a patron of all sorts of legitimate sport, and had an extensive acquaintance among sporting men in various parts of the country. On the turf he figured as the owner of Pat McCann and one or two other speedy animals. Though a young man, when he was called away, for fifteen years or more he had been engaged in the saloon business upon his own account. For many years he was located at the corner of Hudson and Canal streets, where he did a prosperous business, and by attention to his affairs amassed a handsome competency. A few years ago he removed to the corner of Canal and Vestry streets, where he continued to do a fine trade while he lived. Mr. Smith was also quite prominent in city politics, being for years a member of the Tammany General Committee and of the Committee on Organization, and was Clerk of the First District Court while Judge Dalton was on the bench. He was also several times elected to the honorable position of School Trustee, and in that position, as in all others that he occupied, he did faithful service. As a friend he was ever of a genial disposition, kind-hearted and generous, it is no wonder that his death has cast a shadow upon his friends.

A FRAUD PUNISHED.—A dispatch from Charleston, S. C., says that Ben Pope, alias "Rabbitt" (colored), who rode Ella Dalton in a trotting race at the Fair Grounds the last of the races there, confessed that he pulled the mare all the way around the track and allowed Ben Hill to win, having been paid $25 in cash, and a pool-ticketon Hill winning $30 by the owner of the mare. Pope is arrested, but the owner and the jockey were both ruled off the track by the South Carolina Jockey Club, and were both arrested Feb. 17 on the charge of conspiracy to defraud, the prosecutors being persons who purchased pool tickets on the Mare Ella. They waived examination, and were bound over in $50 each to appear for trial at the June term of the Sessions Court. A warrant was issued against Cren, the owner of the mare, but he left for the South before the officers could arrest him, and much indignation exists in sporting circles against the parties.

AMONG a number of fine horses at the American Stables, Indianapolis, Ind., is a small dark bay stallion imported from Alexandria, Egypt, by Gen. Clifton, of Lexington, Ky., and now in charge of a veterinary surgeon of the former city. As it is probably the only perfectly pure thoroughbred animal ever seen in that locality, it attracts considerable attention.

LUCY FOWLER, the famous old broodmare, died Feb. 17 on the stud-farm of her owner, H. P. McGrath, Lexington, Ky. She produced seventeen foals, among them being such good ones as Tom Bowling, Aaron Pennington and Oshkosh.

THE DUKE OF MAGENTA has been struck out of all his engagements up to the Goodwood meeting, which will be held the last week in July.

THE TRIGGER.

SHOOTING FOR A DOG.—A glass-ball match for a setter dog, valued at $150, the property of Mr. Hill, took place at Wilkesbarre, Pa., Feb. 19. The chances were $15 each, Mr. Hill's chance included. The distance was 21 yards rise, ten balls, ties to be shot off at 2o yards rise, at five balls. There were three gentlemen who made a clear score, viz., E. A. Rhoads, J. B. Waite and J. Kern. The result is a very fine liver-color setter, was finally won by Mr. Rhoads, after shooting at and breaking twenty straight balls, Mr. Waite having broken but nineteen. The result was a great disappointment to Waite, as he owned the dog's dam. Following is the score at the balls: W. Biddle, 8; E. A. Rhoads, 10; J. B. Rhoads, 9; W. M. Bennett, 7; M McNertney, 9; J. B. Waite, 10; R. F. Dorrance, 7; C. Kern, 6; J. R. Edgar, 4; W. P. Hill, 7; J. Kern, 10.

RIFLE MATCH.—A match between a team of the Milwaukee (Wis.) Rifle Club and a team of the Club of Atlantic, Ia., over their respective ranges of 200 yards, on Feb. 14, resulted in favor of the Milwaukee team by 11 points, the score: *Milwaukee*—Meunier, 66; Drake, 63; Fielding, 64; Welles, 65; Hill, 63; Murray, 65; total, 386. *Iowa*—C. Mandlin, 63; O. B. Gould, 64; J. B. Aidrich, 64; J. F. Presnall, 59; S. S. Ford, 62; L. L. De Land, 67; total, 379.

THE SOUTHSIDE SPORTSMEN'S CLUB of Long Island met at the Hotel Brunswick, this city, Feb. 17, and elected the following officers to serve until May 1: President, John K. Burtis; vice-president, Wm. Wood; treasurer, Wm. Fleiss; secretary, Roland Redmond; counsel, John E. Devlin; executive committee—Messrs. Hackett (chairman), Fleiss, Devlin and Redmond, C. R. Roberts Jr., Geo. W. Bland and Jos. Hackett.

THE GOLD BADGE of the Shrewsbury Gun Club was shot for the fourth time at Red Bank, N. J., Feb. 17. Seven contestants tried their powers in the midst of a blinding snowstorm, each shooting at fifteen glass balls, with this result: R. Coleman, 13; C. E. White, 12; J. Wright, 12; Chas. Stilwell, 11; G. F. Marsden, 10; T. Davis, 9; G. H. Wild, 8.

BROADWAY THEATRE,
CORNER THIRTIETH STREET.
EDGAR & FULTON.....Lessees and Managers
CONFIRMED SUCCESS
of the new Comic Opera, by Gilbert and Sullivan,
THE SORCERER.
Miss Matilda Scott as Aline; Mr. W. H. Lingard as Wellington Wells. EVENING AT 8.
MATINEES WEDNESDAY AND SATURDAY.
BROADWAY THEATRE, THE SORCERER. 49-1t

SAML F. MISHLER on Feb. 22, at Reading, Pa., gave a fifty-mile-exhibition walk for a purse of $50, with the stipulation that he completed the distance in ten hours without rest or food. He commenced walking at one o'clock P. M., and finished in 9h. 49m. 35s. Dan. F. Davis was scorer. Edward Davis looked after Mishler.

BARTHOLOMEW O'DONNELL, aged eighty, and certainly old enough to have better sense, on Feb. 21, at 10.30 P. M., commenced an attempt to walk seventy-five miles in twenty-four hours in Coakley Hall, Brooklyn, N. Y. At 9.45 P. M. 22 he left the track for good, having sixty-two miles to his credit.

GEORGE L. LAW is still in the New England States, and on Feb. 13, 14, 15, he and D. J. Dwyer walked a 50-hour contest at Willimantic, Ct., the former winning easily by two and a half miles, the total distance walked by him being 140 miles. They are to have a 27-hour racket March 17, 18.

GEO. A. EDWARDS and Morris Tracy met at this office Feb. 24, chose L. Frank as final stakeholder for their wrestling match, and agreed that it should be decided at Glass

AN OLD STAGER.
My Last Nightmare.

No matter where, no matter when—that matters not a bit—
They played a comedy, methought, and I was in the pit.
I won the front, the middle seat, by struggling for it hard,
When lo! a stranger darted in, contiguous to the bard.
I found my neighbor affable: he made a few remarks
On commerce and on politics, the weather and the parks.
'Twas only when an act was o'er he threw the mask aside,
Produced his hobby *tout-a-coup*, and swiftly got astride.

"You don't remember Harley, sir? Of course; but never mind.
A quaint performer Harley was, unequaled of his kind.
Grotesque in ev'ry feature, sir; grotesque in ev'ry limb.
Law bless me, what a Dogberry the drama lost in him!
I'm not the man to go about and swear the present age
Has nobody presentable to put upon the stage.
No, not at all; quite otherwise—but still we must allow,
In spite of all our funny men, we've not a Harley now.

"And Farren—there's another name, no easy one to match.
What style, sir! That's the sort of thing your youngsters never catch.
The grace, the charm, the elegance—the everything, I mean!
We lost Sir Peter Teazle, sir, when Farren left the scene.
Perhaps—to go from high to low—you may remember Wright?
'Not old enough?' Exactly so. I only said you might—
Not always overdelicate, but so intensely droll
He nearly suffocated one—he did, upon my soul!

"By Jove, sir! they were jolly times, the old Adelphi days;
Paul Bedford, Wright, Miss Woolgar, shone in one colossal blaze;
Leigh Murray and a Mr. Smith—a Smith initialed O.—
The chartered representative of residents below.
They had the Keeley couple, too; both always to the fore.
Sure such a pair was never seen—and will be never more.
Ah, what a woman, Mrs. K.! You've parents, I suppose,
Who saw her play Jack Sheppard, sir, when Paul sang 'Jolly Nose!'

"I never saw Macready, sir; but I remember Brooke.
I've seen the model British tar portrayed by 'Tippy' Cooke.
I recollect the fairy times, the bright Lyceum days,
When Planche brought us back again the genii and the fays.
I recollect—but surely, sir, you scarcely can expect
A chronological account of all I recollect
Besides, you're growing sleepy, sir; I noticed it before.
I've wasted more than time enough; I shan't waste any more!"
HENRY S. LEIGH.

FAIR AS A STAR; OR, LIGHT OUT OF DARKNESS.

BY CLEMENTINE MONTAGU,
Author of "The Cost of Conquest," "A Wife's Revenge," Etc., Etc.

CHAPTER XXVII.—SUSPICION.

Suspicion ever haunts the guilty mind—
The thief doth fear each bush an officer.
—SHAKESPEARE.

Mrs. Barwick and Lucy suggested all sorts of reasons to themselves for Graham Goldburn's sudden departure from the ship and retreat to London. No doubt he had found some messenger or letter awaiting him, and had been obliged to go. They were going to London also, and should, doubtless, be able to find him. Dr. Andrews shook his head when they spoke of looking for him.

"Let him alone, my dear young lady," he said gravely.

"Why?"

"Because I am sure you will be disappointed if ever you do succeed in finding him."

"Why should we?"

"I can hardly put my thoughts into words, but I am quite sure that he has some reason for avoiding you."

"Avoiding *us!* Why, Doctor Andrews, he was our dearest friend in Australia—he would never avoid us. It was most unfortunate his being so ill on board the Pelican. If things had not happened so awkwardly you would have seen whether he wished to avoid us or not."

"Should I?"

"Yes, indeed, you would!"

"And I did not. It was most unfortunate, as you say, Miss Lucy."

His tone was so odd that Lucy looked at him with a perplexed face.

"What do you mean?" she asked. "Is there anything about Mr. Goldburn and his illness that I do not understand?"

"A good deal, I fancy. In the first place, I doubt very much whether the gentleman was ever ill at all."

"Doctor Andrews!"

"Oh, I'm not crazy, my dear. I speak from a strong conviction."

"But you attended him—you surely must know."

"Not surely. Even a doctor may be mistaken sometimes; and when a person looks like a galvanized corpse, and appears prostrate with agony, and, moreover, submits to the most painful remedies—and I tried some stingers on him, I can assure you—without remonstrance or murmur, it is hard to decide."

"I thought doctors could always tell," Lucy said. "I am sure he might have kept us at a distance if he wanted to, without all that fuss. I wonder if it was because he is so rich, and thinks we are poor. We are not so poor as to need any help from him," she added, tears of indignant pride springing to her pretty eyes.

"Whatever his reason was, I believe from my heart he was shamming. He told me of all sorts of things he had been subject to all his life, of which I could find no trace—his heart, for instance, which I believe to be as sound as my own; and of some long illness which brought him to death's door at Nic-Nic Gap, and left him with the wrecked health he wished me to believe in. I didn't, for all his fine stories. He is a strong man, and no more an invalid than I am."

"A long illness?" said Lucy, looking puzzled. "When?"

"A year or two since, I think he said."

"Can I have been asleep any part of my life, I wonder," the young girl said, knitting her fair forehead into puckers, "and so lost all count of time and what was going on? I have known Mr. Goldburn ever since I can remember anything, and he never was ill. Why, I have heard him boast, not once, but often, that, bar accidents, he never had anything the matter with him in his life."

"But how about the floods, when he lost so much of his stock, and was nearly ruined, and laid up with fever, and all the rest of it? Was that before your remembrance, Miss Lucy?"

"I think I must be dreaming now," Lucy replied. "We *never* had any floods near us. My poor father used to say that, but for the cattle, the district would be the better for being under water now and then. Floods! Is Mr. Goldburn gone mad, I wonder, or has he invented all these queer stories to mystify you?"

"It looks very like it. Is the story of his sweetheart, and how he lost her, romance too, I wonder? Something led me to speak of his being a bachelor one day, and he told me a pitiful tale."

"No, *that's* true," Lucy said. "And a sad story it is, isn't it? I don't recollect that, of course; but both papa and mamma knew the lady. He nearly broke his heart over it, I believe. I *can't* think, Dr. Andrews, unless his money has turned his head, why he should have acted as he has. Mamma has quite made up her mind to hunt him up. I hope he won't be rude or unkind to her. It would grieve her so terribly."

"I hope you will be able to persuade her not to do it. It is hard to find old friends turn away from us, and for some reason or other I feel convinced that is what he wants to do."

"What for, I wonder? We have never offended him in any way."

Dr. Andrews had his own theory on the subject, which he could not very well explain to this trusting, loving young girl, whose faith in her father's old friend was not to be shaken. That the rich Mr. Goldburn, to whom money seemed no object, was a very different man from the squatter of Nic-Nic Gap he felt very certain, though why he should have so completely changed, as it seemed, his whole nature was a puzzle—as great a one as the feigned illness on board the Pelican. He had said nothing—though he felt quite certain that Graham Goldburn knew what he thought—and accepted the money that gentleman offered him for his attendance without any comment.

He did all he could for Mrs. Barwick and Lucy, making them feel much less forlorn by his kind attentions. Lucy promised to let him know if they saw Mr. Goldburn again, and where and how they found him. She believed that her old friend had gone out of his mind, and when they lit upon him again it would be in a lunatic asylum under the charge of a keeper. Dr. Andrews thought there was method in his madness, if he were mad, and that if ever he met the Barwicks there would be a grand explosion.

It was several weeks before they came upon any trace of him. They found a warmer welcome awaiting them than they anticipated, and Mrs. Barwick's brother quite ready to open his arms to his widowed sister-in-law and her pretty daughter. They would be no burden to him, which fact, doubtless, had a great deal to do with his pleasure at seeing them.

"Find him?" he said to Lucy, when she told him about Graham Goldburn. "Of course we must find him. I feel as if I knew him, I have heard so much about him from my brother; besides, he'll be able to give me a lot of information that I want about Australian matters."

Mr. Barwick was a bustling London tradesman, matter-of-fact and business-like in the extreme, and when he set about it he very soon found out where Graham Goldburn had quartered himself. They had better call upon him, he said. The doctor's notions were all bosh, very likely, and they'd find their friend just as pleased to see them as ever.

Meanwhile, the object of their search had settled down very comfortably at Mrs. Sebright's. There was only one drawback to his felicity, and that was Sally. She was a very thorn in the flesh to him, a Mordecai at his gate, and yet he could find no fault with her. She was attentive and respectful. Everything he wanted was done to the minute, and his meals were well cooked and served. Sally was never intrusive, and yet he felt she was continually watching him.

"I shall kill her some day, I know I shall," he said to himself, "if I find her sneaking and prowling about my rooms, as I am sure she does. I do hope, I'm sure, that this new lodger will take a little of her attention off me."

The new lodger was a puzzle, and rather an uncomfortable one to Mr. Goldburn. He had been some days in the house, but he had not seen him yet, though he had heard his voice. His room-door was open one day, and he himself preparing to go out, when a cab drove up to the door, and someone inquired for Mrs. Sebright. The voice struck upon his ear with a strangely familiar sound, and he paused to listen.

"No rooms to let?" he heard a young man say. "Oh, I am so sorry. A very old friend of Mrs. Sebright's sent me here."

"Indeed, sir?"

"Yes; Mr. Burt. He told me."

"Oh, if you come from Mr. Burt," Sally said joyfully, "please walk in—missis will be so glad."

"I can hardly say I come from him now," the stranger said. "I have not seen him for many months, but he gave me this address out in Australia, and told me if ever I came to London and wanted a home to come here. I *am* in London, and do want a home very much," he added, with a smile that took Sally's heart captive on the spot.

Mrs. Sebright made the young man very welcome for her old friend's sake. Anybody that Mr. Burt sent her, she said, she would take in with perfect good faith, wherever they came from. *His* room would be empty in two days—till then, if the gentleman didn't mind, she could accommodate him with an attic bed, and meals in her parlor downstairs.

He didn't mind at all, he said, for he was a stranger in London. Indeed, he had never been in England before, and hadn't the least idea how to manage for himself.

All this Mrs. Sebright retailed to Mr. Goldburn, with the additional information that the young man's name was William Burgess, and that he was an actor, whom Mr. Burt had met somewhere across the sea. He had just come from Calcutta, with an agent who had got him an engagement in London, and her old lodger had bidden him come to her.

"And you'll take him in and do for him like a mother?" Mr. Goldburn said.

"I'll try! He seems a nice young fellow."

"William Burgess," said the drawing-room lodger to himself, as she quitted the room. "What tricks my fancy plays me, to be sure. I thought I knew the voice. Ah, *that's* not fancy, though," he added, as a footstep sounded in the next room. "It's that cat of a servant. I'll give her such a lesson as shall last her the rest of her life, some of these days."

Indeed, it seemed as though Sally deserved a lesson, for she did peep and pry into Mr. Goldburn's belongings in a most unjustifiable fashion, as it seemed. Not a drawer or box did he leave open but she managed to make herself acquainted with all its contents. What she expected to find, perhaps, she hardly knew herself, but something to verify a strange, wild fancy that had taken possession of her.

William Burgess had been in the house a week, when the fates ordained that Lucy Barwick and her mother should arrive in Bloomsbury square to see Mr. Goldburn. It was evening, for, in addition to finding out where he lived, Mr. Barwick had discovered that after his dinner, which he took at five, was the best time to see him. He was very uncertain during the day, but nearly always at home in the evening. So it was dark when the two ladies reached Bloomsbury square, and they knocked twice at Mrs. Sebright's door without eliciting any answer.

"Everybody's out, I think," Mrs. Barwick said. "Try once more, Lucy."

But before Lucy could lift the knocker a young man opened the door. In the light of the hall-lamp she thought him the very nicest-looking young fellow she had ever seen, and a bright smile of amusement added to his good looks.

"I have to apologize for somebody," he said. "I heard two knocks; I think Mrs. Sebright must be out. I can't imagine where the servant can be. I never knew her so inattentive before."

Mrs. Sebright was fast asleep in her easy-chair, as was her custom at this time of the day, and before Lucy could begin to tell their business, or what they wanted, Sally proclaimed her whereabouts in the upper regions by a series of the most piercing shrieks that ever emanated from a human being.

CHAPTER XXVIII.—A GHOST.

By the Apostle Paul, shadows to-night
Have struck more terror to the soul of Richard
Than can the substance of ten thousand soldiers.
—SHAKESPEARE.

Sally's shrieks woke her mistress, who rushed upstairs in a fright, as did William Burgess, leaving the ladies standing in the hall. He uttered a word or two of hurried apology; but it was no time for ceremony. The summons upstairs was alarming, and betokened some terrible catastrophe.

"We had better go, my dear," said Mrs. Barwick, turning very white. "Something dreadful has happened!"

"Wait a bit, mammie; someone will come to us directly. Perhaps it is nothing serious," Lucy said, sitting down on one of the hall-chairs, for in truth she was almost as tired as her mother, and was trembling all over; and it seemed as if she was right, for in a minute or two they heard Mrs. Sebright's voice in angry remonstrance, and Sally's in plaintive earnest and protestation.

"Everybody didn't go upstairs," Lucy said after a pause. "There's someone going out now at the area-door!"

She had no idea what made her notice that stealthy tread; but such things happen sometimes, and the quiet steps struck upon her ear with curious distinctness, as someone cautiously came up the area steps and passed out at the gate. She remembered in after days that she had heard them, and was glad to be able to testify that she had.

"Ah, here's the young man again," Mrs. Barwick said gladly, as William Burgess appeared at the staircase and came down to them. "Now we shall hear if Mr. Goldburn is at home, and what is the matter."

"Mrs. Sebright will be down directly," William Burgess said, opening the door of a nicely-furnished dining-room. "Will you walk in, please? She is very sorry that you should have been so startled, but begs me to say there is nothing the matter."

"Indeed!"

Mrs. Barwick spoke something incredulously, and he answered her with a reassuring smile.

"Really nothing," he said.

"But who screamed?"

"Sally—that is, the servant. She is a nervous, excitable creature, and she was frightened, or says she was."

"What at?"

"A ghost?"

"A what?"

"A ghost, she says. The fold of a bed-curtain, most likely, or something equally alarming. Anyway, she was frightened into shrieking, as you heard, and really seems very much shaken. Mrs. Sebright has taken her down the other staircase into the kitchen. She will come to you directly."

"I don't know that we need trouble Mrs. Sebright," said Lucy in her gentle tones.

"She is the mistress; the apartments are hers."

"Oh, we did not come for apartments," said Mrs. Barwick, covering William Burgess with confusion lest he should have given offense, "so we need not trouble her. Perhaps you can tell us. Is Mr. Goldburn at home?"

"Mr. who?"

"Mr. Goldburn. He lives here, I know. Mr. Graham Goldburn. We came home from the Cape with him lately in the Pelican."

She did not notice the curious change that came over the young man's face as she spoke. He had never heard Graham Goldburn's name distinctly spoken since he had been in the house till now. He had never seen the first-floor lodger, whose name he had gathered to be "Gobur," or something like it, and he had felt no curiosity in the matter. But there was no mistake in the name now. It was clearly and distinctly pronounced, and information with it which verified the fact that Graham Goldburn of Nic-Nic Gap was living under the same roof with him.

"I—I beg your pardon," he said, all the pleasant ring gone out of his voice, leaving it harsh and dissonant. "Does he live here?"

"Yes. Do you know him?"

"Yes."

"And did you not know he was here?"

"I knew there was someone here. I have only been here a few days, and do not know my fellow-lodgers at all. If Mr. Goldburn is the gentleman on the first floor, he is not in—I know that much. His room-door was wide open when I passed it just now, and I think I heard the servant tell her mistress that he had gone out."

Mrs. Sebright came up at this moment, and confirmed Mr. Burgess' statement. Mr. Goldburn was out, though it was very unusual for him to go out at night. Would the ladies leave their cards, or would they like to wait?

No, they would not wait, Mrs. Barwick said; they would call again; and, thanking William Burgess for his civility, they gave Mrs. Sebright their cards, and rose to go. At the door they met Graham Goldburn coming in, muffled up so that very little except his eyes was to be seen. He greeted them cordially enough, but apologized for mumbling and not uncovering his mouth. He had been having a tooth out, he said, which must also serve as an excuse for his not asking them to stay then. They must be sure to come again soon.

Mrs. Barwick replied that she didn't know when they might be able to do that. She felt chilled and worried by this colloquy on the doorstep. The Graham Goldburn of the old days in Australia would not have let the extraction of a dozen teeth stand between him and his welcome. He would not have stood out in the dark, parleying with his old friend's widow when there were warmth and light within.

"Doctor Andrews was right, mother," Lucy said when they had turned away disappointed from the door. "He doesn't want to renew his acquaintance with us."

"I shall renew mine with him, my dear. I must see him again."

"Must, mamma?"

"Yes, child; don't ask me why. You'd think me crazy if I were to tell you the thought that has entered into my head. I wonder what that young man knows about him. He turned the color of ashes when I mentioned his name!"

Meanwhile Graham Goldburn entered the house, and took off his hat and wraps in the hall.

"I thought I'd given those two inquisitive ladies the slip," he said to himself. "Confound their old friendship and the sentimental memories of days gone by! It was all very well for Berner's Gully and Nic-Nic Gap to be on terms of brotherly intimacy; but it doesn't follow that I'm to be on intimate terms with all my squatter acquaintances. I must give them the go-by somehow, or they'll make things unpleasant, maybe. Good heavens!"

The exclamation was forced from him by the appearance of William Burgess on the landing above him. Both men were standing immediately under a lamp, the one in the hall, the other on the staircase, so that their features were distinctly seen. A wild, bewildered look came into the younger man's face—a look of awed horror that made it seem like the face of a corpse that has had a fight with death, and yielded in pain and dismay. Graham Goldburn seemed like a man suddenly stricken into stone. For a moment neither spoke nor moved, and then Mr. Goldburn seized his hat and wrapper, and opened the front door.

"Stop, stop!" shouted William Burgess, springing downstairs with marvelous strides. "We are face to face at last. You shall not go!"

But Mr. Goldburn had pulled the heavy door after him with a bang, and, in the few seconds that had elapsed before his pursuer could open it, he had disappeared. William Burgess ran hither and thither for a few minutes in fruitless pursuit. It is very little use hunting for anyone in London who has ever so little of a start on a dark night, and he returned, hatless and breathless, to Mrs. Sebright's intense disgust.

"Is everyone going mad to-night?" she asked testily. "Where's Mr. Goldburn, and what's the matter with you?"

"He went out, and I—I ——"

"Ran after him like a madman," she said, regarding him curiously, and wondering what powerful emotion was blanching his cheeks, and making him tremble like a frightened child. "Whatever is wrong, Mr. Burgess? You look as if you had seen a ghost!"

"So I have!"

"You?"

"Yes!"

"You are as bad as Sally. Whose ghost have you seen?"

"The ghost of a secret, Mrs. Sebright—a secret that has clouded my whole life, preyed upon me with a hand of iron, and warped my very nature. When I see him again, all will be clear."

"That will be by-and-bye, then. He's sure not to be long, so you'll soon lay your ghost. I wish Sally's could be as easily got rid of!"

"Ah, what did she see, or fancy, rather?—for of course it was fancy only. Who has been appearing to her, and was its presence only answered by the tables curtseying and the chairs dancing round?"

"It's no laughing matter to her," Mrs. Sebright said gravely. "I cannot understand it, for she is a girl without a grain of romance in her constitution, and certainly no power of imagination, yet she declares to me solemnly that when she screamed so dreadfully she saw a former lodger of mine who was killed some time ago. She was in the room he used to occupy, and declares that all at once a light shone in one of the corners, and she saw him standing there. Whatever it was, she is very ill with the fright, and declares that nothing on earth will induce her to go into that room again. I may suit myself as soon as I like, she says; she cannot face it again."

"What was your lodger's name, Mrs. Sebright?"

"Hugh Pierrepoint, if you mean the one whose ghost she saw. I've had a lot of people in the rooms, one after another, since he and his wife left, and I never heard of anything being seen before."

"And you won't again," said William Burgess gravely. "I think I see the clue to the end of this tangle, Mrs. Sebright. When I have seen your first-floor lodger face to face once more, I can unravel it."

Sally stuck to her story. She had been very busy in Mr. Goldburn's room, she said, though she did not say what she was doing there, and she had suddenly looked up to see Hugh Pierrepoint standing in the corner by the bed. No, she was not mistaken, she declared. It was Hugh Pierrepoint; she remembered him too well to make any blunder about it. She thought he looked thinner and older than when she had seen him last, and that there was something menacing in his look. She stuck to her story through all the questioning and scolding of her mistress, and told it over again with terrified tears to William Burgess.

"No one believes it, of course, sir," she said pitifully. "Missis says my troubles—and I've had a many since I was here before—have turned my head; but I did see him. A bad man he was, too. As sure as I'm a living woman, I did, Mr. Burgess."

"I believe you did, Sally."

Sally stared at him in amazement, he spoke so gravely, and with such an air of reliance on her word.

"I'm glad to know it, sir," she said. "I don't like people to think I tell lies. I never told a falsehood in my life knowingly, and I wouldn't now."

"I'm sure you wouldn't. I don't think the house is haunted, though, Sally, for all your fright. By to-morrow you shall know all about it."

"To-morrow! Do you think I shall see it again?"

"No; I don't think it is at all likely. I am only waiting for Mr. Goldburn to come home, and the mystery will be cleared up, I think."

"Mr. Goldburn was out, thank goodness," said Sally. "It was in his room I saw it, you know."

"Yes, I know; but it won't appear to him."

"I wish it would," said Sally vigorously. "I hate him!"

"And you'd like him to have a fright, eh?"

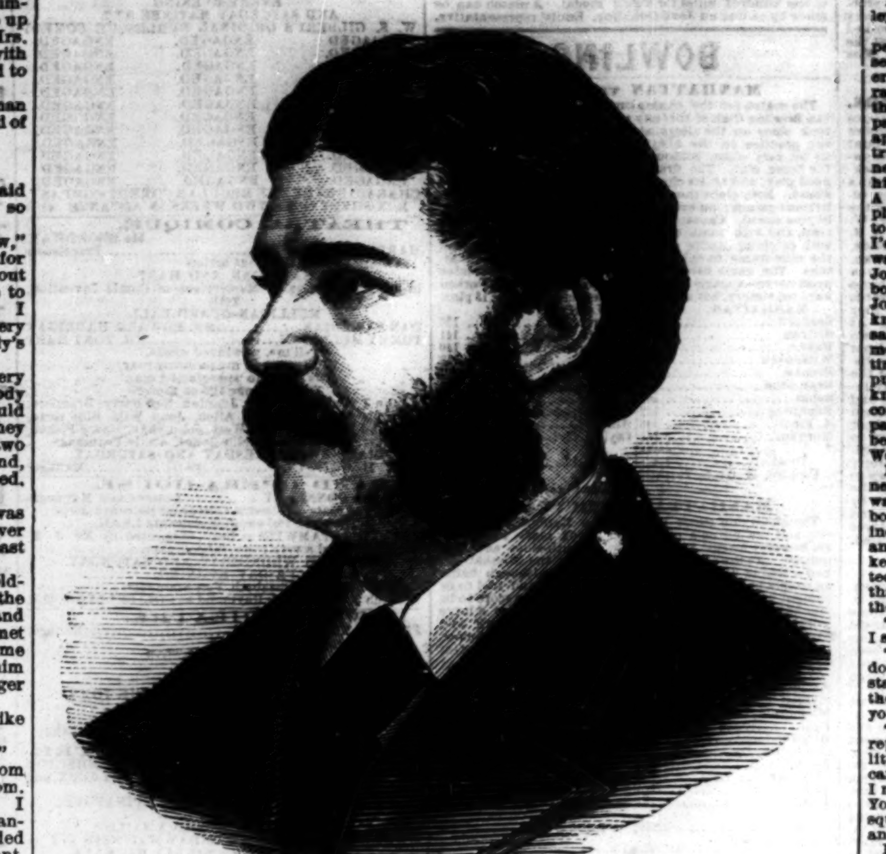
"Yes."

"You shall have your wish. I think he will be frightened by-and-bye, and you will understand all about the ghost."

But William Burgess got no chance of frightening Mr. Goldburn that night. Though he waited up for him long after all the household had retired to rest, he never came, and in the morning Mrs. Sebright announced that she had had a letter from him explaining his absence.

TO BE CONTINUED.

BEAUTY.—It is difficult to say what constitutes the beauty of a woman. The Sandwich-Islanders estimate women by their height. The Chinese require them to have deformed feet and black teeth. A girl must be tatooed sky-blue and wear a nose-ring to satisfy a South-sea Islander's taste. African princes require their brides to have their teeth filed like those of a saw. And thus goes the world, the criterion of beauty differing according to latitude and longitude.



ARTHUR SULLIVAN, MUSICAL COMPOSER.

This accomplished composer is about forty years of age, of Irish descent, and began his career as a charity scholar. In appearance he is short in stature, somewhat stout in figure, and swarthy in complexion, with curling black hair, and black, sparkling eyes. He is energetic and ambitious, and, from his position as instructor in the highest social circles in England, has become the particular favorite of fashionable life. A bachelor, he lives luxuriously in apartments at Westminster, London, Eng., for his fame and merits have already realized a fortune for him from the royalty on his compositions. His songs sustain a high reputation both in this country and in England; and his later musical efforts in the way of comic-opera have placed him among the most popular of our present writers. In March, 1869, he musically interpreted a sketch burlesqued and rhymed by F. C. Burnand, entitled "Cox and Box," and, in conjunction with W. S. Gilbert, (whose portrait appeared in THE CLIPPER dated March 27, 1875) his librettist, has won more recently the most substantial success in his operatic conceits, in which a rich vein of humor is joined with the happiest effect to charming music. They have proved successful in each case, culminating in the extraordinary reception of their latest production, "H. M. S. Pinafore," which has enjoyed a run in England from May 25, 1878, and is the reigning sensation here, and has been from its first performance in this city, Jan. 15. Its predecessors, "Trial by Jury," first given in London, Eng., March 25, 1875, and "The Sorcerer," Nov. 17, 1878, have likewise met with a large share of approval.

LINES
Penned on the Site of an Ancient City.

WRITTEN FOR THE NEW YORK CLIPPER.

Here once stood palaces of kings whose breath
Gave law to millions; scarce a moldering stone
Now marks the site. Who were they? Ask of Death.
He conquered them and hath usurped the throne.
Where myriads dwelt, the wild fox dwells alone;
Where standards streamed, the yew and cypress wave;
Where trumpets pealed, the hollow breezes moan.
The steel-clad warrior and the naked slave
Mingle their ashes in one common grave.

A common grave! the universal doom
Falls on the monarch's as the peasant's head;
There dwells no charm within the proudest tomb
Which shrines the dust whence consciousness hath fled.
There is no sceptre for the throneless dead;
And he who living kept a world at bay
Shares with the worm his cold and narrow bed.
The worm that makes man's soulless form his prey
Knows not a Cæsar's from a peasant's clay.

What, then, is Death? the doom of all that lives.
What is this Earth?—the tomb of all that dies;
And what is Time?—a boon that Mercy gives,
By fools neglected. 'Tis the test that tries
Love, honor, friendship, all human ties.
What is Eternity? Who shall assign
Form to Infinitude? The theme defies
All finite wisdom. 'Tis the mighty line
That God hath drawn between his state and thine!

YUTA:
ROMANCE of A BALLET GIRL.

WRITTEN FOR THE NEW YORK CLIPPER.

"The Black Crook" at Niblo's was on the eve of one of its many revivals—whether the third, fourth, fifth or sixth, is quite immaterial. Suffice that it was to be produced with "unequaled splendor." 'Midst a crush of ballet-girls and would-be ballet-girls, drawn to the stage-door on Crosby street, not by the potent art of the Black Crook himself, but through a well-known and prosaic advertisement: "Wanted—Two hundred and fifty young ladies," there stood two girls whose manner betrayed that this was undoubtedly their first experience in applying for a theatrical engagement. They were evidently overawed, were they, by the better-dressed and more nonchalant members of the regular corps-de-ballet who surrounded them, wore such anxious faces, and seemed as though inclined to press forward (with the nervousness of unaccustomed travelers, who fear the train will start without them), yet to reluctantly hang back, perhaps dreading an interview with a yet unknown power, on whose decision their hopes of adding to the "unequaled splendor" hinged. The tallest of the twain, a black-haired girl, and the destined spokesman, at last pulled her more abashed companion forward when their turn came, in that line of motley applicants, to face the potentate of that mysterious region behind the scenes, a region whose unnatural gloom is but dimly penetrated by sun and air, and whose strange atmosphere and bewildering surroundings so often strike the timid newcomer with a vague awe of the place.

"Have you ever been on in the ballet?" is asked.

"No; my father won't let me. She wants to, but she don't speak no English."

She is a child of "sixteen Summers"—a true daughter of the Fatherland, with blue eyes and flaxen hair wound round and round a shapely head in rather untidy braids. The little maiden is coolly surveyed.

"She's never been on?"

"Never."

"Can't dance?"

"No."

"Got good limbs?"

"I don't know."

"Tell her to let me see her ankles?"

An uneasy pause follows a brief dialogue in German.

"She's ashamed," at last the elder girl whispers. "She's got on dirty stockings."

"I don't want to see her stockings; I want to see the shape of her legs," is the rejoinder

A shabby dress is a little raised, and a stout pair of legs are half-proudly, half-timidly displayed.

"Good arms?"

Round, plump and pretty, and, moreover, a very pretty face, as the potentate cannot fail to observe, though it be not overclean, with little hands in like condition. A slight pause on the dread power's part, and breathless, shy expectancy on the applicant's.

"She'll do for the standing-ballet," is the verdict.

"How much will she get?" is the anxious inquiry, with an eager glance from bead-black eyes, from the cradle onward ever on the lookout for the main chance. The amount is named.

"What night is she to come?"

No night as yet, it would appear; but the day and hour are not only specified, but repeated, and very distinctly.

"You understand?"

"Oh, yes!"

"The dresses are found her. Next."

"Yuta, they've hired you."

How little does the giggling, thoughtless creature realize that that moment has decided the whole current of her after-life.

Pause, you who read this and think for a moment of the long chain of iron or gold, of thorns or flowers, that would never have bound you but for the formation of the first link on one memorable day.

Two years after the above-mentioned revival at Niblo's, a theatrical company were playing their way through the State of Vermont, with scenery and company limited, ballet ditto. In a certain little town, on the opening night, spite of the hot weather and the very many bad shows the devoted place had been victimized by, "The Black Crook" was played to a splendid house—no paper—and the entertainment was very generally voted most excellent. Among the audience was a great strapping six-footer, a genuine Green-mountain boy—in agriculture excessively shrewd, in play-acting supremely verdant, in heart honest as the sun—a truly manly, generous, spirited fellow, but withal not over susceptible, as the fair damsels in the vicinity could, to their chagrin, testify. Never as yet having indulged in the luxury of falling in love, not as yet, perhaps, having "met his fate," as the novelists of old would put it—or, perhaps, if we can imagine such a thing, never having heard talk of love—he was for that reason heart-whole, as our latest mental philosopher would hasten to put it. Be it as it may, no lovesick swain who ever haunted the stage-door of a theatre with hope of catching sight of his inamorata was ever there more promptly than this Green-mountain boy bright and early on the morning following the first representation of the "dazzling spectacle." In the absence of the appendage to that mysterious postal—*i. e.*, a back-doorkeeper—he being a superfluity in a country theatre, the six-footer walked unchallenged and unmolested onto the stage. At that early hour but two persons graced its boards—a carpenter, busily hammering, which seems to be the only branch of his trade ever exercised by the provincial stage-carpenter, as the ears of actors and actresses can testify; and a girl in short, limp skirts and dancing-shoes, who, firmly grasping one of the wings, was going through a series of evolutions so startling and strange to eyes that witness them for the first time that no wonder the newcomer stands for some moments in bewildered amazement. At last, recovering his breath, as it were, though not his ordinary composure, he, a little hesitatingly, approaches nearer the girl, and suddenly recognizes in her the object of his visit. On her part she betrays no concern whatever at his sudden appearance. A country bumpkin more or less sauntering into a theatre by daylight, and staring open-mouthed, is no wonder to her by this time, and so she diligently goes on with her work; for work it is, and most laborious.

"Say, what is she going through all them crazy didos for?" at length the astonished observer asks of the carpenter.

"Practicing."

"What for?"

"Dancing."

"Christopher! you don't call *that* dancing, do you?"

But the carpenter condescends no further parley.

"Say, you don't call that dancing, do you?" persisted the intruder, addressing the girl herself. "I saw you dance last night," as the speaker approached still closer to the dancer, with a rather familiar air. Something in her face and in the sudden pause in her exercise made him pause as well, clumsily remove his hat, and apologise. "Wouldn't like you to feel I was intruding—wouldn't want to hurt your feelings, neither." But the dancer paid as little heed to him or his apology as to one of the wings. A little piqued, the stranger proceeded to explain. "I come over this morning a-purpose to get introduced to you. I didn't expect as I'd find you here. I live down Branderberg way, nigh on five miles from here. My name's Jones. Anybody will tell you who I am. Everybody knows me—Alnathan's son—old Alnathan Jones! Perhaps you don't care, though, to know anything about me?" The look that said she did not—oh, so plainly!—piqued him more, and he proceeded with all the pertinacity of a Yankee. "As I told you, I come a-purpose to get an introduction to you. You don't know—I don't know myself—how all at once I come to set such store by you." The speaker paused and gazed earnestly in the impassive face before him. "Say, I want you to listen to me. Won't you? I am right down in earnest!"

His words did not belie him. In his earnestness he was about to lay his hand on hers; but it was quietly withdrawn, and the Green-mountain boy fell back a step, for he must have been dull indeed had he not caught the sudden look of dread and dislike that came into the dancer's face. But, keen-witted Yankee as he was, he instantly detected the look; yet he would have been keener than many Yankees living could he have read the girl's mind rightly at that moment.

"Wat's the matter?" he exclaimed. "What did I say to offend you?"

"Nothing!" was the quiet reply. "But you don't know, perhaps, you've no right on the stage, nor no right to speak to me, or anyone in the company without knowing us. I suppose you don't know any better."

"Guess you're about right," was the frank reply, and Alnathan's son's broad face flushed a little. "Guess you want me to sheer off. Well, I can take a hint; but listen to me a moment first. I made up my mind to get introduced to you. You won't mind if I do get introduced fair and squar, I hope? For when I've sot my mind on anything, nothing in the world can turn me."

For reply the dancer quietly turned her back on this persistent young man, who, a little disconcerted and merely repeating that he could "take a hint," walked reluctantly away, with an admiring backward glance at the industrious little figure practicing away with might and main.

"Wouldn't look at me, wouldn't speak to me!" he soliloquized; and yet he liked her the better for it—in fact, in a few moments this little girl had risen high in this country bumpkin's respectful estimation. Golden hair and blue eyes had run in his head a good deal after the preceding night's performance; but the owner of those charms was painted and bedizened, and wore amazingly short skirts, and danced and smiled for the public's entertainment. He would have liked an introduction to her now! He is determined on an introduction, doggedly determined; and so, with one more yearning look back at the graceful little fairy, he saunters from the theatre. When at length the actors and actresses begin to saunter in by twos and threes—not that a rehearsal is called; if that were the case they would struggle in one by one, as has been the fashion from time immemorial in all provincial theatres—Alnathan's son also saunters in, and coolly joins a group who, in the absence of another superfluity in a country theatre—a green-room—have assembled at the back of the stage, sitting or lolling on stage properties that seem to have been made for any other earthly purpose than to sit or loll upon. There they languidly discuss the previous night's success, and the chances of the coming night's performance realizing as large receipts; for success with the majority of traveling troupes refers, in the company's eyes, not to the quality of the performance, but to the quantity in the treasury. Alnathan's son sought to join, and, after some light skirmishing, succeeded in joining in the conversation—in that respect when did a Yankee fail?—and good-humoredly joined in the laugh against himself when he inadvertently betrayed his greenness in all matters theatrical. His quaintness, frankness and good nature told with effect, and in half an hour's time he had drawn from a loquacious ballet-girl all that was known to the company of the stage-fairy practicing on the boards of that country theatre.

Yuta was a German—he had guessed that by her accent—was only a line-dancer as yet, but was ambitious of being a solo-dancer, which, his informer kindly explained, meant a *primyare*. Yuta was a good girl, everybody respected her, but awfully reserved, had but little to say to anybody, and minded her own business; but Yuta had one fault, his informant had to confess:

"She was blamed stingy, but most of them Dutch is."

Any man would naturally experience a shock at such tidings of a fair creature with whom he was almost in love.

"*How* was she stingy? Everyway! Never spends a cent that she can possibly avoid. Wore awfully shabby clothes when she first joined the troupe, and doesn't dress nothing extra now. Makes her own shoes—her dancing shoes, that is to say—to save money. She's a mighty nice girl—nobody can't say she isn't—but oh, so blamed stingy!"

And this was Yuta's character, drawn by one of her companions, and certified to by all. So Alnathan's son took his cue, but to his chagrin found it was the wrong one. Fruit, flowers, village-store treasures, were firmly refused, returned or utterly repudiated by his inamorata. Baffled in every device his simple heart could suggest to please the fancy of one who to him hour by hour grew an object of still greater interest, of what avail that formal introduction? of what avail his incessant and heartfelt desire to please her? Evidently, none! Admiring her for her beauty not alone, but for the modest, gentle, reserved mein, but never *intending*, as he self-argued, to be utterly carried away in so short a space of time by a girl (as if any man ever *intended* the like), nevertheless, at the expiration of three days, this Green-mountain boy realized with a strong pang and a heart-twinge that this little ballet-girl, with whom he had not exchanged twenty words, had become the dream, the star, the hope of his dull humdrum life; and with a shock he made the discovery that on the morrow "The Black Crook" party would wend their way to a far-distant town, and that Yuta, perhaps, he should never see more. The agony of the bare thought of this showed him his own heart laid bare, and the hold this girl's image had there.

"You are sure you will never marry? Nonsense, Yuta, that's what all the girls say. You are sure to marry some day, and, perhaps, after all, marry a play-actor. I suppose they're all very well in their way, but you'll keep on the stage then, and go banging round in traveling companies, and never know what it is to have a good, peaceable, happy home of your own. I tell you, on my soul and honor, I'll try, if you'll promise to marry me, to make you as happy as the day is long. As I've told you, I'm independent. I own my own farm. When father died, he left the three of us share and share alike. Mahala has her own place, and James sold the stock, his share, and went South. He was of the roving kind, and he's made his fortune. What's to prevent you from making me happy and making yourself happy in the end?"

But to all his pleading Yuta turns, not a deaf ear, but a patient, sorrowful face, and a gentle but final refusal.

"Will you write to me?"

No; she will not even promise that; but she says she will not forget his kindness, and says—what any true woman with a heart in her bosom always says when she knows she is sincerely loved, to break the pain of the refusal and parting.

* * * * * * *

"Absence destroys small passions and increases great ones." So, though two years had nearly passed, Alnathan Jones was true in heart to his first love, though he had no tidings of her; and though she was entirely removed from the sphere of his life in every way, he never for a single day forgot her; and her image was as actually present to him on a bitter Winter's night, as he was speeding away by train from his bleak, Green-mountain home to New York City, as on that actual Summer's night when she had first appeared to him as the queen and the star and glory of all the glories of "Black Crook" fairyland.

"James is dying." These three words flashing to his village home summon him to the side of his brother. Perhaps no other message would have brought him there; for, though brothers, there is little affinity between them. Blood may be thicker than water, but some perverted natures dilute it so strangely that many a man must secretly wonder if that be the same blood that flows in those veins as in the veins of him or her who claims him as kindred. Yes, "James is dying"—paying with the debt of nature the debt of many an ill-spent day—and James is dying with a very bad grace, and Alnathan is striving, though almost hopelessly, to brighten, cheer or comfort those awful hours. All James' worldly affairs are settled. Having no wife, he leaves (and does that even with a bad grace) what of earthly possessions he still possesses to his only sister, Mahala. Has he any last request? None, except that his physicians be consigned to a hotter place than they at present sojourn in. Why does Alnathan timidly and whisperingly bend over him? Is it to hear if there be any nearer and yet dearer? A snarling, impatient groan, a muttering not to be bored about womankind, and so he sinks at last into insensibility, and wakes up at last, not in heaven or in the other place, but on earth, greatly at least to his own satisfaction. James dies hard—in fact, he is so long about it that Alnathan believes and (to do his honest heart justice) hopes that he has really escaped the King of Terrors for good; but even when James has rallied enough to be propped up by pillows in a luxuriant easy-chair, and to partake lightly of good cheer again, and to drink merrily in a bumper of sherry to his own speedy recovery, that dread monarch and the physicians alone know better. Money does many things, but there are two things Alnathan Jones finds out at last it can't do—promptly buy him the address of a ballet-girl in New York, nor save his brother's life.

But to find Yuta he is resolved. He leaves a dramatic agency which he has visited for that purpose with a vague sense upon him of being a culprit, he leaves a second and a third each time with a more acute and quickened sense of being a felon, but, calling reason to his aid, his purity of motive, his upright life, and clear conscience, he comes to the conclusion that to be polite must be against the rules of those establishments, and goes on musing on death, love, and the awful mysteries of the dramatic profession. In his musing he meets a rescuing angel in the person of an intelligent clerk in his hotel.

"Set a ballet-girl to catch a ballet-girl."

It works like a charm. Yuta Bernstein has an aunt at a given number on Avenue A. Eureka! here is the aunt, but no Yuta. An aunt with an honest German face that clouds with a suspicious look at sight of Alnathan. He tells his name, and the twofold object that has brought him to New York, frankly confesses his deep interest and regard for Yuta, and entreats to be allowed to see her.

He was somewhat disconcerted by a pitying look that comes over the aunt's face as he speaks, but she never utters a word, and silently at last hands him a slip of paper, on which the coveted address is scrawled. He will see her now! O Yuta! Nemesis will find the sinner out, howsoever carefully he or she may hide.

* * * * * * * *

He knocks, and recognises that it is her sweet voice that bids him enter! Yes, 'tis his beloved Yuta! She greets him a little fluttered at first, and turns a little pale, but, as in the end, he pleads his suit with her as of old. She grows more agitated, and tremblingly checks him, pointing to a little child, who with some broken toys is playing on the floor.

"Alnathan, that is my child!"

"Yours! Are you ——"

But the words die upon his lips. No need to ask her if she be married—he sees that she is not by the very look in her face.

"Alnathan, my child was born before I ever met you. Spare me. Your brother James is my child's father."

James is dead. Dying, he voted marriage gammon, and death-bed repentance twaddle! His son, though, has a second father, who firmly believes in a woman's repentance, and his wife is the pride and glory and happiness of her husband.

BAMBRINO.

JENKINS' NIGHT.
An Epigrammatical Sequel to "Derkins' Night."

WRITTEN FOR THE NEW YORK CLIPPER.
BY TOM WEST.

The theatre wasn't very full—
There was room for about five hundred more.
Indeed, the theatre was more empty then
Than it ever had been before:
None in the orchestra,
In the parquet two or three,
About a dozen in the dress-circle,
Twenty in the gallery.
The house would hardly pay
For the music and light;
And Jenkins was billed to appear
And speak a prologue to-night.
At last he appeared—
And into the footlights' glow
He came, and commenced
His speech, in voice soft and low.
He got along very well
Until the second verse,
Where he stumbled and faltered,
And the third he made still worse.
At the fourth he came to a dead halt—
"Go on!" the prompter cried;
But he couldn't go on,
And vainly, aye, vainly, he tried.
The audience tittered,
And outspoke a rude boy,
Seated in the gallery:
"What d'ye yer soy?"
"Go on!" again screamed the prompter.
Jenkins stammered, and gave an excited cough.
"Go off!" shrieked the manager,
And, bowing low, Jenkins went off
'Mid the jeers of the audience.
The abuse, cat-calls and scoff.
Jenkins couldn't go on—
But Jenkins could easily go off.

Washington, D. C.

A RECREANT LOVE.

WRITTEN FOR THE NEW YORK CLIPPER.
BY HUBERT H. DUVAR.

Everyone must at some time or other, on seeing a face for the first time and knowing it to be so, have had a conviction, in spite of their better judgment, that they had seen it before. I do not mean by this a resemblance in feature or expression to some other face you may know or have known, but a feeling which grows upon you that you have seen the identical face before under utterly different circumstances, but when or how you are powerless to recall. Such an impression was mine when I saw Mademoiselle Lecomviski.

I do not belong to the theatrical profession—am not connected with it in any way, however humble. I had knocked about the world a good deal ever since I was a boy, and had served in the army till a few months before, when I received my discharge, the term for which I had enlisted having expired. I was in a run of very bad luck at that time, and wandered listlessly about the streets of London, not knowing where my next meal was to come from. I had almost made up my mind to re-enlist, though I was very reluctant to do so—but needs must when necessity drives—when, passing by a theatre that was being renovated, a flashily-dressed man with a sharp-featured face accosted me and asked if I wanted a job of work. I was only too glad to be able to earn a shilling or two in any way, and I was employed there and then to do odd jobs about the theatre at a few shillings a week.

The man with the sharp features and the quick, decisive way of speaking, who had employed me, I found, was none other than Mr. Levi Fellmarsh, the new lessee. From the talk of everyone around I soon learned that the theatre had ruined everyone who had ever been in any way connected with it. It had put its builder and original owner into bankruptcy, and since then successive managements had tried every line and variety of business, but always with the same result—ignominious failure. It only remained for Mr. Fellmarsh to take it in hand, refitting and renovating it, to rechristen it and bring out an English opera with a Polish prima-donna whose very name no one had ever even heard before, to outdo his predecessor in the grandeur of his collapse.

Such seemed to be the general impression, but I thought differently. The manager did not strike me as a man who would undertake anything that promised to be a failure. He certainly went to work as if he did not mean it to be so, at any rate. The redecoration of the theatre he heralded far and wide; but his actual outlay did not exceed a hundred pounds. There was an immense amount of bustle kept up for a week or two, with men rushing to and fro as if their lives depended on their activity, and a huge range of scaffolding, hired for the occasion, made an imposing show before the facade; but the only result I could see was a few new coats of paint in conspicuous places. He also played his cards so well, managing so cleverly to throw an air of mystery about the new prima-donna, that the public at last began to grow curious in regard to her, and eager for her debut.

I saw her first at rehearsal. A tall, lithe girl of not more than twenty, with a free, unrestrained grace in every movement of her perfect figure, like the princess of some wild desert tribe. In her face, too, with its dusky beauty, and the rich carmine glow of her cheeks, and in her deep, dark eyes, there was the same expression, like that of some newly-captured bird struggling to break the bars that confined and to soar once more into God's own untainted air. In all her actions and her speech there was this curious blending of freedom and restraint, making one think her strangely out of her natural place, which should have been some dusky forest-dell or grand mountain solitude.

No sooner had I seen her face than, as I have said, it struck me as being strangely familiar. I could not rid myself of the idea that I had seen it before. I strove to cast it aside as being absurd, but vainly, and for days that face, with its dusky beauty and deep, wild, yet wistful eyes, haunted me until, like a flash, a scene of a dreary November evening seven years before came back to my memory—of a dreary common, with the sun sinking behind the horizon in a blaze of angry splendor, and a little gipsy girl, with the same face and eyes, standing clearly defined against the glow of the sunset, singing a song in her wild Romany language as our detachment halted on its march. Could it be possible, I asked myself, that this was the true explanation, and the little gipsy girl and the Polish prima-donna were the same?

The more I thought of it, the more I became convinced I was right. Other little circumstances helped to strengthen my belief. On more than one occasion I heard her make use of slang phrases which struck me as singular coming from a Pole, while the manager, whose gipsy race showed itself in his physiognomy, treated her more as if he had a right to her labors than as a manager who hoped to make a fortune from the talents of his debutante.

The opera, which was called "The Druid Queen," was one of those productions, loved neither of gods nor men, that are best let fade into the oblivion to which their mediocrity consigns them as their just reward. The overture and the opening of the first act were received in ominous silence. It seemed nothing could save it from being utterly damned when the debutante came upon the stage. With her wild, desert air, and the half-abashed, half-defiant light in her eyes, she looked her part so perfectly that a volley of applause greeted her before she even opened her lips. When she did so, and her glorious voice rolled out in a volume of melody, the applause became tumultuous, and the Lecomviski was a success.

She became the rage at once. For more than a week the houses were crowded and the receipts enormous. The manager evidently had departed from the footsteps of his predecessors, and the singer's portrait was everywhere and her name in everybody's mouth.

One morning at rehearsal, when the composer came behind the scenes, he was accompanied by a tall, dark, distinguished-looking person of about thirty, whom I had never seen before. There was an indefinable something about the handsome face that attracted at once—a sort of half-weary expression that was strange to see in one so young. I was helping to shift some scenes when my fellow-workman turned to me.

"Do you know who that is?" he asked.

I answered in the negative, and he seemed somewhat surprised.

"Why, I thought everyone knew him," he answered—"that is, knew him by sight, I mean, of course. That is Lord Beltran."

He was called away as he finished speaking, and I looked at the nobleman again with a deeper interest. I had heard of him, of course, as who had not? A younger son with no expectation of succeeding to the title, his life, until two years previously, had been one of wild adventure in every climate and nation under the sun, and now his lavish yet half-disdainful expenditure had given him a sort of Lara-like celebrity that had extended outside of his own particular class.

He seemed bored by the respectful and somewhat fulsome welcome of the manager, and turned aside impatiently.

"Transact your business with my friend," he said. "I will wait here till you are through."

He was standing half-impatiently tapping his boot with his cane, when the prima-donna chanced to come from her dressing-room towards where he stood. She stopped suddenly, as if a bullet had struck her, on seeing him, and the blood faded from her face, leaving it so pallid I thought she was going to faint. Then it flowed back again, suffusing her very throat, and she rushed towards him with outstretched arms.

"Berthold!" she cried, a great joy irradiating her face as she flung herself upon his breast.

For a moment he was so overcome with astonishment, he could only gasp:

"Is it possible? Zelda!"

"Yes, my own, own love, my husband," she cried, half sobbing with delight. "How cruel you were to leave me!"

He had recovered his self-control now, and he gently but firmly disengaged her encircling arms.

"Zelda, child," he said, "this is absurd. If anyone were to see us, what would they think? You must remember how different our positions are now to what they were then. You must forget the foolish time that is past, and think of the present. No matter what we were then, now you are the celebrated prima-donna, and I Lord ——"

She started back as if struck a sudden blow, all her savage nature flashing from her eyes.

"So you love me no longer!" she cried, almost hissing out the words in her fury. "You are false to your oath, false to the vows beneath the stars that made us man and wife."

"No," he answered hesitatingly, with a cloud upon his brow that seemed more of pain than anger. "I love you still, but you must remember ——"

"I do remember," she answered with a laugh that made me shudder, so joyless and cruel it sounded. "I have learned wisdom of the world since then, too, and I know I am not your wife in the ways of your people, but I am in the light of the stars and the ways of mine. Do you think I will give you love for hate? That is not the way of the Romany children. If I had not learned wisdom in the ways of the world, I would stab you where you stand now. I will not do that, but before the stars that heard the oaths you have broken I vow vengeance against you to the death."

As she spoke she bent nearer to him, till he could feel her breath upon his cheek, and made some mystic signal with her hand, probably some superstitious fancy of her tribe to make the oath more holy. The next moment she was gone.

It had all happened so suddenly that I was still standing in bewilderment, hardly realizing whether I had really witnessed it or not, when the nobleman saw me.

"So you have been eavesdropping, fellow?" he said, with a frown black as night upon his face.

"I was only doing my work, my lord," I said respectfully but firmly, "and I could not help seeing and hearing."

It struck me my independence rather pleased him than otherwise. He looked at me for a moment with a rapid glance that surveyed me from head to foot.

"You have served?" he said shortly.

"Yes, my lord."

"In what regiment?"

"The Sixty-second of the line, my lord."

"I rather like your looks," he said. "I suppose you are not particularly attached to your situation here. I have a place in my service that would suit you better, if you like to take it."

Of course I was only too glad to accept it. I told him so, and thanked him gratefully.

"What your duties will be I will see by-and-bye," he said; "meanwhile you will take orders only from myself. You will go down with me into the country to-night."

When we reached Beltran Castle next morning we found everything in readiness to entertain company, and that very day the guests began to arrive. By the following evening the house was full, and the long galleries and corridors ablaze with light and gayety. I was not long in discovering that the guest the host most delighted to honor was a lady who impressed me as the most regally beautiful and fascinating I had ever seen. She was a French woman—the widowed Countess de Beauseval.

A day or two afterwards the London world was thrown into a state of excitement by the discovery that the Lecomviski had disappeared, leaving not the slightest trace behind her. What struck me as a curious coincidence, that very day a party of gipsies encamped on the common just beyond the park gates.

A feeling that I could put in no definite shape prompted me the following morning to seek the gipsy tents under pretense of having my fortune told. As I neared it, however, a voice from behind the hedge that I recognized at once caused me to pause and listen. I thought I could not be mistaken in the voice, and cautiously peering through the foliage I saw, as I had expected, the gipsy prima-donna in earnest conversation with a young man of the tribe, who, from a similiarity of face and feature, might have been taken for her brother.

"Behind the hedge," I heard her say—"he must take the leap there."

The young man raised his head, with an evil look on his swarthy face.

"Do not fear I shall fail you, sister. Your vengeance is mine. I have sworn it."

I stole away without being discovered. A presentiment of evil was upon me yet. What to do to avert it I could not tell. A dozen times that day I made up my mind to tell Lord Beltran what I had heard, yet was deterred by my knowledge of the relations between the Lecomviski and himself that I had overheard and seen behind the scenes at the theatre. In this state of doubt and uncertainty I passed the whole morning until it was too late, and my lord rode out to the meet of the hounds.

It was a splendid run, they said, Lord Beltran taking the lead, always followed a few yards distant by the Countess de Beauseval, whose seat and carriage were superb. I heard this afterwards; for I, of course, had to remain at the castle with this presentiment of evil growing stronger on me every hour.

After a steady run of an hour or more across the country the hounds suddenly doubled, leading across the common beyond the park gates, where the gipsies had pitched their tents. There was a more than usually high hedge to be taken, and most of the party rode around by a gap farther down, but Lord Beltran headed his horse straight for it. He half turned for an instant in his saddle to warn the lady to wait until she saw if he took it safely before she followed; but she made a motion for him to ride on. He turned again at once, and, settling himself more firmly in his saddle, was about to raise his horse to the leap, when from the shadow of the hedge a woman sprang towards him and seized his bridle-rein with both her hands.

The animal reared and started aside in terror with such violence that the bridle-rein she held snapped in two, throwing her to the ground beneath the horse's hoofs. She did not relinquish her hold, however, and in a second or two the strain upon his mouth had checked the animal and Lord Beltran had dismounted and raised the woman in his arms. She was a ghastly sight, the clothes torn almost from her body, and all the beauty of her face crushed out by the horse's iron-shod hoofs; but the wild, dark eyes that looked up into his with a great, remorseful, yearning love were those of the Polish prima-donna, his gipsy wife.

"Berthold, my love, my husband," she cried, with a choking rattle in her voice, "I could not let him kill you, though I swore to make him do it, and he was waiting to shoot you when you cleared the hedge. I could not. Forgive me, love, and kiss me once before I die!"

Perhaps in that moment all the love he had ever felt for this untaught, passionate child of nature when he stood beneath the stars and vowed in the primitive fashion of her tribe to love and be faithful to her forever, came back to him purged of all its dross, and truer, purer than it had ever been before.

"Zelda, my beautiful gipsy queen!" he cried, with an agony that shook his voice. "Speak to me again. You must not, shall not, die!"

He had raised her bleeding head upon his bosom, and was kissing the beautiful eyes, from which the light alike of love and of hate had departed forever. Then and there, before all the world, he would have been proud and happy to have given up all his rank and wealth, and owned her as his wife in the sight of Heaven, could he have smoothed out the scars those cruel hoofs had made, and heard her speak one word in answer to him. But it was too late now. The love that had been recreant to the living was valueless to the dead.

FOREIGN DRAMATIC NOVELTIES.

"SAMUEL BROHL,"

a drama in five acts and prologue, adapted by Henri Meilhac from one of Victor Cherbuliez's novels, has been produced at the Odeon Theatre, Paris. The story is as follows:

The curtain rises on a miserable wayside Galician inn, kept by a dirty Jew named Jeremias Brohl. This man has a son, who is to be the uninteresting hero of the piece. He is a mere youth when first we see him, but he is weary of the drudgery to which he is subjected, and of the ill-usage he receives from his father and the customers of the place. The boy's ambition leads him to hope that something better is in store for him, and the broken wheel of a postchaise soon proves his ladder to fortune. The occupant of the carriage which thus stops for repairs at Brohl's door is a rich Russian lady, the Princess Guloff, whose life has been one of continual pleasure and libertinage, and who stops at no obstacle in order to gratify her whims. She chats for a few minutes with Samuel, and, in a word, takes a "fancy" to him, despite his ragged clothes. Finding, moreover, that he desires nothing better than to be enabled to quit his father's hovel, she resolves to satisfy her own caprice and the boy's wishes by buying him from the innkeeper. Her money having been exhausted, she has nothing to offer Jeremias Brohl in exchange for his son but a valuable Persian bracelet, a curious bijou, which, later on, plays a notable part in the story. Samuel is so delighted with the realization of his dream that, as he jumps up behind Madame Guloff's carriage, he does not even deign to make a farewell gesture to a poor little girl crying by the roadside. Kasia loved the fellow, nevertheless, but she is only a village lass, whose affection is not to be thought of by an ambitious youth like Samuel. Ten years elapse, and the first act of the drama transports us to a hotel in the Engadine Valley, where we are once more introduced to Samuel Brohl, whose fair hair has turned quite black, and who now calls himself Count Abel Larinski. The pretended Polish nobleman is distinguished in appearance, polished in manners, and, thanks to the Princess Guloff, he has acquired all the accomplishments of a gentleman. According to his story he is a hero and a martyr in his way, for has he not been exiled for the part he took in the last insurrection of his countrymen, when he fought under Langiewitz. The very day when we renew acquaintance with him he has accomplished a gallant action, having gone to the summit of a neighboring mountain to the rescue of an old French savant, M. Morias, whom he brings back safe and sound to his daughter Antoinette. This young lady—who is a very wealthy heiress, it may as be well to state at once—has for governess a certain Mlle. Moisenet, who has filled her pupil's head with as many false ideas as it could well hold. This lady has heard the deeds of Count Larinski spoken of a good deal, and shares the universal admiration of which he is the object. This constant hero-worship of her governess has not been lost on Antoinette, and, from the evening when the pretended Count brings her back her father, she falls over head-and-ears in love with the so-called Larinski. M. Morias, like most of the savants we see on the stage, is very easily deceived, and possesses little or no knowledge of the world, and an equal supply of common sense. He allows Larinski to become a constant visitor in his apartments, and gives him every opportunity to pursue his suit. At last the affair assumes the turn which was to be foreseen; Antoinette and the soi-disant Count become engaged to each other. Morias had caused inquiries to be made as to the antecedents of Larinski, and they have all proved him to be even more distinguished and honorable than he had asserted of himself. The only person who does not believe in his pretensions is a cousin of Antoinette, a rising young French engineer named Camille Langis, who had been a suitor for the girl's hand, but whom she had rejected for the Count. Things are going well for the adventurer when, as you may easily guess, his Nemesis arrives in the person of Princess Guloff. That lady has wandered into the little Swiss valley in the course of her ramblings over Europe, and, meeting Samuel at the hotel, at once recognizes him. The scoundrel is first of all disconcerted, but his confusion does not last long. He implores Madame Guloff not to ruin him, and narrates how he comes to bear his false title. He had grown weary of his gilded servitude as the Princess' favorite, just as he had previously of his lowly life in the Galician mountains, and his ambitious dreams had at last tempted him to run away from his mistress' domains. During his subsequent wanderings he became the close intimate of a Polish patriot, Count Abel Larinski—the real personage—and during one of their journeys together this young man died at Vienna from the exhaustion brought on by the rebellion in which he had taken part. Neither one or the other was known in the Austrian capital, and, when the gentleman, with his dying breath, asked the Jew innkeeper's son to burn all the papers he should find in his baggage, the latter, instead of doing so, calmly adopted the name and title of his dead friend, and duly and legally buried Samuel Brohl in Count Larinski's coffin. The Princess pretends to believe the whole of this story, and consents not to expose her former favorite on condition that he renounces his project of marrying Antoinette. Samuel, before leaving the Princess, had prepared himself for such a possible emergency as this. He possesses a portrait and some compromising letters in which Madame Guloff expresses opinions concerning some lofty personages in the Russian Empire, which, if disclosed, would be certain to send her to Siberia. He does not exactly threaten, but he makes it clear what his intentions are in case the Princess persists in denouncing his imposture. The lady sees at once that she has to deal with a man who will recoil before nothing, and accordingly thinks it wiser on her own part to announce her coming departure for Egypt, Palestine, and other more or less interesting places. There is, consequently, little likelihood of their ever again coming face to face, and Count Larinski has a clear field for his talents. He follows M. Morias and his daughter to France, and pursues his successful siege of that unsophisticated young lady's heart. But, as the spectator has long anticipated, Princess Guloff returns once more and discloses all to Antoinette. The girl refuses to give credence to such a tale, and asks for proof. Madame Guloff perceives a bracelet on her arm, asks to see it,

THE PIRATE "PINAFORE."

This is an allegoric scene. We are a little in doubt whether that is a permissible expression; but if it isn't, it ought to be. Without, therefore, quibbling over words we will proceed to explain our allegory, which is one of the strongest and most artistic conceptions ever given to the world. The angry waves represent the theatric sea. The piratical-looking vessel in the foreground, with its ominous name "Runemdown," is none other than Her Majesty's Ship Pinafore. There is Majesty itself, seated close to the smoke-stack and looking down with unpitying glance upon the scene of desolation and woe. On the starboard side of the craft [we think this is right; and if it isn't, it at least has a nautical sound] is the figure of the stern captain who commands the piratical ship. The opinion has been advanced that these two persons (Majesty and the Captain) are intended to represent Messrs. Gilbert and Sullivan; but believing that those gentlemen were innocent of the misery which has followed the launching of the "Pinafore," we are not disposed to accept this explanation. The scene about is one of thrilling sadness. "Pinafore" having sailed into the theatric ocean, all other kinds of craft which have hitherto plowed those billowy waters are being run into and sunk without the slightest compunction. Already floating spars and dismantled hulks are to be seen, while the outstretched hands of drowning mariners are visible above the waves. That stout vessel in the background is named "The Legitimate," while the staunch ship at the extreme right is known as "Variety." Straight on towards these brave craft sails the terrible "Pinafore," bent on demolishing them from the face of the waters. It has already run down "Burlesque," "Opera-bouffe" and many minor vessels. If it continues in the same course it will soon wreck every ship that sails the sea. There will be no legitimate, no variety—nothing but the all-absorbing and nothing-sparing "Pinafore." Terrible thought! What is to be done about it?

and tells her that the proof she desires will be found in one of its lockets. Antoinette still hesitates, but Camille Langis, the moment the Princess leaves the room, breaks open the bracelet, and finds the name of the Princess Guloff engraved inside, as she had said. There can be no further room for doubt. The previous evening only had Samuel given this ornament to his betrothed as a wedding present, saying that it had belonged to his mother, whereas, in reality, it is the same with which Madame Guloff had originally purchased him from his father, among whose little property the young man had discovered it after the old innkeeper's death. There is nothing more to be told of the plot, except that Camille buys back from Samuel some letters which Antoinette had written him. When Langis pays him the price, thirty thousand francs in notes, the impostor rolls them together, throws them into the fire, and then claims the honor of crossing swords with Camille, which the latter had hitherto refused, treating him as a fellow unworthy of fighting with a gentleman. The result of the duel is a slight wound in the shoulder, but it wins him Antoinette's hand. What becomes of Samuel Brohl we are left to imagine, but he disappears rather like a hero, owing to his pronounced contempt for filthy lucre.

The cast was: Samuel Brohl, M. Marais; Camille, M. Porel; Moriaz, M. Pujol; Antoinette, Mlle. Julien; the Princess, Mlle. Antoine; Mlle. Moissenet, Mlle. Elise Picard; Kasia, Mlle. Kolb.

"THE SNOWBALL,"

a farcical comedy adapted by Sydney Grundy from Offenbach's "Boul de Neige," was first acted at the Strand Theatre, London, Feb. 3.

The hero, Felix Featherstone, is a young married man who has a strong desire to witness the performance of a new comedy adapted from the French, the Parisian flavor of which he fears may be a little too strong for the taste of his wife, and even more objectionable to his ward Ethel, his wife's sister. So the young husband, pretending to go out to dine with a friend, goes to the theatre instead to witness the highly-spiced piece in question. Great is his astonishment after a while to see his wife, his ward, and the young lady's lover, Harry Prendergast, enter the theatre. Prendergast, happening to call upon his fair one, had, it appears, been solicited to take the ladies to see this naughty piece, and the lover, only too glad to please Ethel, consents at once. From this incident arises all the complication that ensues; for the husband, fondly imagining that he was not seen, determines to give his wife a lecture on the impropriety of her conduct. He, therefore, writes a little note to his wife, asking her to see him in the drawing-room after the others have gone to bed. But Mrs. Featherstone is a woman of spirit, and resents her husband going to the play without taking her into his confidence, and resolves to punish him. Featherstone drops his little note into his wife's work-basket, much to the astonishment of his Uncle John, who has just arrived from the country to pay him a visit, and the secrecy of his nephew at once excites the old gentleman's suspicions. Meanwhile Mrs. Featherstone concocts, with the assistance of Ethel, a scheme of mild revenge. She makes her pretty maid Penelope a present of the work-basket, having written in a feigned hand a letter purporting to come from Penelope to the effect that Mr. Featherstone may think himself fortunate she does not immediately tell her mistress. The young husband, supposing that the maid has received his note in the work-basket, and has thus replied to it, is horrified. He attempts to explain to his uncle, who laughs him to scorn; he appeals to Ethel's lover, but he also is incredulous; and, what is worse, the uncle, seeing his nephew endeavoring to come to an understanding with Penelope, is confirmed in his suspicions, and thus the domestic snowball is set rolling, and increases in size every moment. But the funniest incident of the whole is that Penelope herself is quite unconscious of her power over her master. The damsel is, however, extremely quick-witted, and, perceiving that there is a secret which may be used to her own advantage, proceeds at once to profit by it. There is a new incident now to complicate the plot. Uncle John, believing his nephew's attentions to the pretty Penelope were really serious, takes advantage of this to insist upon his son Jonathan taking the place of Ethel's lover, "or he will tell everything." Poor Featherstone, distracted, agrees to the project, and the young lady is in despair. But, most of all, he fears the bright eyes of Penelope. To avoid meeting that girl becomes the object of his life. He even sends the boy in buttons to ascertain whether she is in the room before he will come in to breakfast, and, his wife having written another letter for her maid to deliver, Featherstone determines to adopt any expedient rather than receive it. Amidst shrieks of laughter from the audience, we see the unhappy young husband flying from room to room in order to avoid that terrible girl and her terrible letter, until at last in despair he jumps out of the window, only to find the letter at his feet, for Penelope, bribed by promises of increased wages and presents, follows up the chase with unflagging vigor. For a time Featherstone purchases peace by a present of a bank-note, and Penelope deserts her mistress' cause; but Mrs. Featherstone is not beaten. Finding Penelope's lover, a Life Guardsman of Herculean frame, is below in the hall, she pretends that he has come to seek vengeance, owing to the note in the work-basket. The husband resolves to confess, and his misery is ended by hearty laughter, and a recommendation in future not to conceal anything from his wife. Penelope is startled to find herself checkmated, while Uncle John, burning to know the little scandal, bribes the maid with another bank-note "to tell everything." She promises, but disgusts the old gentleman by inquiring "what she is to tell." This idea of keeping Penelope in utter ignorance is most ingeniously managed, and throughout the three acts is the cause of infinite fun. The curtain falls, of course, upon the reconciliation of husband and wife, the bewilderment of the maid, the disgust of Uncle John, and the intense delight of the audience.

W. H. Vernon appeared as Felix, Harry Cox as Uncle John, F. Wyatt as Prendergast, Miss Ada Swanborough as Mrs. Featherstone, Miss Gynne Williams as Ethel, and Miss Lottie Venn as Penelope.

"L'AVENTURE DE LADISLAS BOLSKI,"

a drama from the novel of the same name by Victor Cherbuliez, was first acted at the Vaudeville Theatre, Paris, recently.

The subject, a very singular one, is the study of female psychology. A Russian lady of high family, the Comtesse De Liewitz, has met in Parisian society a young Polish gentleman, Count Ladislas Bolski. He is flighty in temperament—like all the Poles I have ever known—full of enthusiasm, and falls in love with the Countess at first sight. In the hope of inspiring a corresponding passion in the bosom of the lady, he commits all sorts of extravagances, and even risks his life on several occasions. But his efforts are in vain. The Countess, however, again meets Ladislas under singularly tragic circumstances. The young man has returned to Poland in disguise, and conspires against the Russian Government. The plot is soon discovered, and when he is arrested Ladislas avows with manly pride his intention to foment an insurrection. He is thrown into prison, is condemned to exile in Siberia, but his courageous attitude is maintained unflinchingly. Such ardent, chivalric patriotism excites the deepest admiration in Madame De Liewitz. She at last returns the passion which the young hero had always felt for her, and, in order to save him, does not hesitate to compromise herself. She goes to the Emperor to ask a pardon for Ladislas, which is granted—only with a condition attached which is terrible for a high-souled patriot like Bolski; he must sign a declaration of repentance and submission. Madame De Liewitz obtains access to the prison, and on her knees implores Ladislas not to refuse his signature. At first he resists, speaks of the compromise of his honor; but she asks him to consider if she has not sacrificed hers for his sake. She even tells him that she is ready to give him the fullest proof of her affection, and leaves him the fatal paper in making an appointment with him for that very night—at her own house. The unfortunate youth, blinded by passion, signs his own disgrace, and hastens to the woman whom he already looks on as his mistress. He had not counted on a very natural and human, and especially very feminine, revulsion of feeling. The Countess no sooner sees him before her, dishonored and deprived of the aureole with which his dauntless patriotism surrounded him, than she feels all her love vanish. Her only idea now is how to rid herself of this intruder, whom she no longer admires, and for whom she not even feels any esteem. The Countess leaves poor Ladislas more than ever the victim of his illusions, and the young man leaves Poland for Paris under the full impression that he has been amply rewarded for his own dishonor, and that he is the happiest man alive. The explanation of the deception practiced on Ladislas is only forthcoming at the end of the play. Madame De Liewitz had asked her maid to take her place; and Mlle. Helene, it should be noted, is not an ordinary domestic, whom one might suppose capable of doing her mistress' bidding in return for a large sum of money. On the contrary, she is the Countess' foster-sister, a friend rather than a servant, and a girl sufficiently well reared and intelligent to be considered incapable of such vile conduct. What her motive was in lending herself to her mistress' project the author does not tell us; M. Cherbuliez, probably, found it so inexplicable that he carefully avoided any attempt at explanation. Helene was substituted for Madame De Liewitz, and she ultimately, when ordered to do so by her mistress, avows the fact to Ladislas—with some show of confusion, certainly—and that is all. The audience, who like Ladislas, believe all through in the persistency of the Countess' passion, or at least of her caprice, and who have no reason for doubting it, are quite dumbfounded when they receive this astonishing revelation in the last act. The cast included Miss Blanche Pierson as the Comtesse, Mlle. Massin as Helene, and M. Berton as Ladislas.

"A GAY DECEIVER."

This is the title of an adaptation by James Mortimer of "La Papillone," which received its first representation at the Royalty Theatre, London, Feb. 3. It is in three acts, and the plot is as follows:

The scene is laid at Scarborough. To this popular seaside resort has come Lady Constance Masham, whose husband has stayed in town to renew the joys of his bachelor days and to revel in the delights which are supposed to come of a freedom from matrimonial restraints. Lady Masham has the fullest confidence in the integrity and purity of her husband, and she is very unwilling to entertain the suspicions which are suggested by her pretty and vivacious relation—Lady Sophia Merrivale—a young widow who comes to visit her. Lady Merrivale's husband, when in the flesh, was a tyrant and a libertine, and she has arrived at the conclusion that all husbands are tarred with the same brush. So far as Lord Ernest Masham is concerned, she is not far wrong. Standing at his club-window, he has seen a pretty face pass in a cab; he has followed it; has taken a ticket for the longest distance in the direction she is traveling; and has tracked her ladyship to the very house where his wife is staying, he, of course, being in ignorance of that fact, and further mistaking Lady Merrivale for her own maid. The lady has an ardent and a terribly jealous lover in a wild Irishman called Colonel O'Hara, who also has followed her to Scarborough. Having kept Masham for some time shivering in the cold, Lady Merrivale presently admits him, persuades him that he is in the house of an Italian beauty; he consents to be blindfolded, and is actually in this condition found making love to his own wife. No long time elapses before he comes into collision with the fire-eating Colonel, who, of course, suspects him of designs upon the Lady Sophia. He challenges him to mortal combat, and there presently commences a "stern chase" over balconies, upstairs and downstairs, until at last mutual explanations are offered; the married rake sees into what a trap he has been led by the mischievous widow, and determines there and then to give up his wicked ways and to become a model Benedict, the Irishman finding a reward for all his troubles in the hand of the "gay deceiver."

"LE MARI DE LA DEBUTANTE,"

a four-act comedy by M. Meilhac and Halevy, was recently produced at the Palais Royal, Paris. A correspondent thus refers to it:

Nina has been brought up under the ultracapable tuition of a retired actress, who in her time had known all the tricks of the profession as practiced in this city. Nina, consequently, is thoroughly "wide-awake," and is fitted in every way to become the wife of a little clerk named Lamberthier. She has learned to act, also, and can sing sufficiently well to justify her in her ambition to become a diva some fine day. Being an extremely attractive girl in appearance, she has plenty of admirers, among whom is a certain Viscount, who could secure her an engagement forthwith if she would only listen favorably to his suit. Nina, however, prefers Lamberthier's honest proposals, and in the second act the marriage is being celebrated before the Mayor's Adjoint at the Mairie, when the scene alluded to above takes place. This Adjoint happens to be director of a theatre, and he has just heard that his star songstress has fallen ill and cannot appear that evening. The terms which another lady has demanded for throwing herself into the breach are too exorbitant to be thought of; but the manager happens to have heard Nina sing very prettily a few days previously, and no sooner does he recognize her in the bride than he resolves to combine care for his private interests with the discharge of his official duties. Consequently, between each sentence of the Code, which he has to read as magistrate, he carries on a series of offers as manager, to tempt Nina to accept an engagement. Nothing more comical than this scene has been seen on the Paris stage for a long time. By the time that the wily official has come to the solemn closing words he has succeeded, in spite of her husband's opposition, in coaxing the young wife into signing an engagement, and, as his theatre is over the way, he brings the whole wedding-party there direct. The next scene is also droll. The stage represents behind the curtain of a theatre, with a very well-disposed audience seated in the background. Nina has changed her bridal robe for one of rather scanty proportions. Lamberthier, who is in the house, is driven wild when he sees his wife thus attired, and he kicks up such a row that the spectators become furious. A stormy scene ensues, friendly voices encouraging the poor bridegroom to accept his good fortune tranquilly. "His wife will make him spoken of," they tell him, and in the last act we find that Lamberthier has taken to heart the advice thus offered him. Nina is the fashion, her husband drives about in a brougham, keeps a secretary, has influence in all the highest quarters, is in fact the complacent husband of a very pretty actress-wife.

Mlle. Legault, heretofore seen only at the Gymnase, made her first appearance at this house in the part of the heroine, and Geoffroy, Monthars and Calvin were in the cast.

ATHLETIC.

WESTON'S ENGLISH TOUR.

As indicative of the way in which E. P. Weston's latest mountebanking scheme impresses those writers for the English sporting press whose utterances are not influenced by well-placed white and yellow metal, we present the subjoined remarks by "Pendragon," which appeared in *The Referee* of Feb. 2:

In addition to atmospheric obstacles, Weston has suffered considerable inconvenience from the attentions paid him by crowds that turn out to bid him welcome to the towns through which he has been advertised to procesh. I don't quite understand why Weston should object to these receptions, seeing they have been specially invited by him and his executive, and seeing also that Weston's chief idea in life and the crowning glory of his ambition has, according to his own account, been ever worship by the multitude. But perhaps Weston never before realized the difference between the multitude who have paid their shillings and those who have nothing to give but empty adulation; and hence the difficulty which has arisen. No one can doubt that Weston has brought upon himself the attentions of which he complains, in the hope of garnering gate-money. Had the undertaking been one purely of business, governed by the desire of winning a bet of £500 to £100, there would have been no reason for circularizing and in other ways advertising the progress, and the pedestrian might have walked from coast to coast and made the best of his way back "on his feet," without attracting sufficient attention to have given him inconvenience. And had the desire for large gatherings been in any way productive of the result anticipated—that is, had only a small proportion of the thousand, who publicly received Weston but "sprung their roberts"—we should never have heard any complaint of the serious effect which the mob has upon the Wobbler's chances. This not only cannot itself pay to hear Weston lecture, but its presence keeps away those who would not mind parting with their cash for a sight of one who so ably mixes his pedestrianism and his piety. Apropos of the £500 to £100 bet, the announcement that the judge (A. G. Payne) appointed to watch over the interest of Sir John Astley has returned home is of itself intelligence such as should place the arrangement under gravest suspicion. Let us consider the matter on fair and reasonable grounds, and ask ourselves whether a backer of time with a heavy bet dependent would, after specially appointing his umpire, allow him to withdraw because of an infringement of articles, and yet feel entirely satisfied, "so far as he is himself concerned?" The idea is simply preposterous, unless we are to believe that Sir John D. Astley wishes to rival Weston as a philanthropist, and that while one does not mind walking 2,000 miles for the benefit of humanity generally, the other does not object to losing £500 without having so much as a fair look-in for his money. The judge appointed by Sir John must have been a good deal too sincere, and really thought he had to carry out instructions strictly. It will be seen from this that, if the backer of time insisted upon his bond, it precludes the possibility of riding through the towns, as there is no stipulation at all with regard to relative measurements, and the entire distance must be compassed by Weston "on his feet." Some mysterious influence must be at work, as, if the prize is a genuine one, there can be no doubt—apart from accidents—as to Weston's ability to walk away with it easily. I wonder how many men would freely deposit their coin if Sir John D. Astley could only be brought to lay them £500 to £100 each that they did not walk six days in the week for six weeks "over the county (*sic*) roads in England," at an average rate of less than fifty-seven miles per diem. A no less noticeable dispute is that Weston insists, every time he harangues the unwashed from a balcony, he is delivering a lecture. This is matter of opinion, and, though it in some way affects the original contract, it has more to do with Mr. D'Oyly Carte than with Sir John Astley. I have reason to believe that Carte was as much misled as the indignant umpire, and that so far as he is concerned the lectures may now be given from balconies or in beershops, or as the Wobbler jogs along. Another and still smaller cause of complaint is that Weston does not treat his conductors in manner consonant with either their dignity or his pretensions to piety and pure English.

DEATH OF THE "IRON MAN."

A correspondent sends us the following particulars concerning the death of the French wrestler and muscleman, Michel Vincent:

SAN FRANCISCO, CAL., Feb. 10, 1879.

FRANK QUEEN, ESQ.—*Dear Sir:* I am under the disagreeable necessity of informing you of the death, in this city, on the 9th inst., of Michel Vincent, known formerly as "Vincent, de l'homme de fer," or the Iron Man. He was born in Lyons, France, in 1834, and was, consequently, in his 45th year. From his childhood he was celebrated for his extraordinary strength, and in his more mature years as a wrestler, in which capacity he was unrivaled. He arrived in this country in 1870, in company with Monsieur Alfred Perrier, with whom he gave exhibitions of wrestling, etc., in this State, until a general break-down physically incapacitated him for further business. Vincent was, in his prime, one of the strongest men living, a common feat of his being to shoulder 800lb. dead weight, taken from the floor. During his later years he became somewhat too much addicted to the wine-cup, which brought on internal erysipelas and finally death. Yours, etc., J. W. B.

SCOTTISH-AMERICAN ATHLETIC CLUB.—The first annual Winter games of the Scottish-American Athletic Club, open to all amateurs, will take place at Gilmore's Garden on Friday and Saturday evenings, Feb. 28, March 1. The events for Friday evening will be as follows: 75yds. run, handicap (trial heats); one-mile walk (trial heats) for those who have never beaten 8m. 30s.; tug-of-war, open to companies and regiments of National Guard, teams to consist of six men and two substitutes; quarter-mile run, handicap (trial heats); two-mile walk; tug-of-war, teams of four men and one substitute, open to athletic and rowing clubs, men not to exceed 150lb each; quarter-mile handicap hurdle race, 20 hurdles 2ft. 6in. high; one-mile run, handicap; final tug-of-war between teams of ten men from N. Y. A. C. and S. A. A. C., being unfinished competition from the games of N. Y. A. C. of Jan. 3, 4. Saturday evening—three-mile bycicle race; final heat 75yd. run; final heat 8:30 walk; final pull military tug-of-war; half-mile run; three-mile walk; final lightweight amateur tug; 220yds. hurdle race; final heat quarter-mile run; final heat 75yds. run; match tug-of-war between teams of ten men from Broadway squad and S. A. A. C. Entries are requested for all the above events from the different athletic clubs. The prizes will consist of gold and silver medals in each event. Music will be in attendance, and a popular crier has been secured to announce the winners of each event.

SNOWSHOE RACING.—The annual steeplechase of the St. George Snowshoe Club of Montreal, Can., was held Feb. 15, the course being, as usual, from McGill College gates over the mountain to Cote de Neiges. The weather was clear and cold, and the snow in capital order. Ten men competed for the seven prizes offered, C. Lamothe, who ran in fine form, being always at the head and winning easily by two hundred yards in 19m. 7s., the fastest time made this Winter. T. Davidson followed in 21m. 57s., H. S. Howe was third, G. McLean fourth, J. C. Bowden fifth, J. J. Deane sixth, and A. Smith seventh. After the race club men and guests dined sumptuously at Prendergast's, the feast being followed by a season of speech-making, singing and stag-dancing.

TAKE YOUR CHOICE.—In *The Sporting Life* (London) of Feb. 8 we find two paragraphs relating to the same subject, but which are of widely-different import, as witness the following: First—"William Cummings of Paisley, seeing in *The Sporting Life* a challenge from an Unknown to run half a mile level for £100 and the championship, cannot think of running him level, but will take fifteen yards of him in half a mile for £100 a side." "A gentleman in Scotland is open to back Cummings to give the Unknown who issued the challenge in last Wednesday's *Sporting Life* twenty-five yards in half a mile, for £100 a-side." There would seem to be a difference of opinion between Cummings and his would-be backer concerning the former's abilities, or else Cummings is looking for "all the best of it."

WEIGHT-CARRYING.—Richard Jeffrey, coursing slipper of Newmarket, Eng., backed himself for £25 to walk twelve miles and a half in three hours, and to carry 56lb on his shoulder, being only allowed to shift the weight from one shoulder to the other. The start took place on the Exning road, about one o'clock Feb. 3, where some hundreds of persons had assembled. Jeffrey accomplished the first mile and a half in 19min., and the whole distance was completed in 2h. 59m. 46s., leaving Jeffrey only fourteen seconds to spare. James Nicholls of Newmarket was timekeeper and referee.

WALKING IN MALDEN, MASS.—A series of walking contests took place at the town hall in Malden, Mass., Feb. 17, with this result: Three miles for boys under 17 years of age—Jos. Muldoon, 1; time, 27m. 5s. Five miles for ladies—Ida Blackwell, 1; Eva Williams, 2; time, 53m. 46s. Five miles for those who never won a prize—J. H. Maxwell, 1; time, 45m. 10s. Five mile—J. F. Coogan, 1, defeating Conway, Peterson, Roach and Powell.

C. A. HARRIMAN, replying to a challenge issued by C. P. Daniels of Boston to walk fifty miles for $250 a side, says that he will not walk a match with anybody until the Astly belt competition is decided, but if Daniels will put up a deposit of $100 he (Harriman) will walk him fifty miles for the sum mentioned between May 1 and 10.

ROSS TO MILLER AND JOHNSTON.

The recent walking match between D. C. Ross and Wm. Miller, and the subsequent disagreement between the former and his quondam traveling companion E. W. Johnston has resulted in the issuance of the subjoined challenge by Ross, who sends one hundred and fifty dollars to show that he means just what he says. A genuine match of the sort here proposed would be highly interesting:

BALTIMORE, MD., Feb. 21, 1879.

FRANK QUEEN, ESQ.—*Dear Sir:* On account of certain statements made by Prof Wm. Miller in reference to our walking match, to the effect that I would not walk for glory, as he did, from which fact he considers that I am no "general athlete," I would say that I do not want a reputation as a pedestrian, it being entirely out of my specialties, and I do not wish to gain anything I am incapable of holding. I will certainly say that I do not want any more "gate" speculations, but will contend against Miller for money, singly, and allow him to select E. W. Johnston, the supposed "best general athlete," to assist him in any one or all of the following competitions: Wrestling, Græco-Roman and Cumberland style, without shoes; putting up heavy dumbbells; boxing with blackened gloves, or any other Miller may prefer; throwing 56lb weight from side and between legs; putting 56lb weight from shoulder, fair stand; throwing heavy hammer; throwing light hammer; tossing caber (not to weigh less than 180lb); putting heavy stone; putting light stone. Miller and Johnston to select any other three competitions that will suit them. First place only to count. THE NEW YORK CLIPPER to act as temporary stakeholder and to select the referee. This challenge to remain open only fourteen days. Should Johnston and Miller signify their willingness to accept, I will give them any time they want up to six months; and to show that I mean nothing but business, I forward one hundred and fifty dollars as a first deposit on a match of not less than $500 a side, and trust these gentlemen will respond and decide this general athletic feud.

Respectfully yours, DUNCAN C. ROSS

If Miller prefers walking, I will walk him twenty-six hours in the go-as-you-please style on the same conditions, $500 a side and no hippodrome. My reason for go-as-you-please is that Miller will not walk fair, and I do not want to have any dispute, and it can be avoided by "go-as-you-please." Respectfully, D. C. ROSS.

THE ASTLEY BELT.—Daniel O'Leary reached New York on Wednesday, Feb. 19, and we are now enabled to state that arrangements have been perfected for the decision of the forthcoming contest for the world's championship at Gilmore's Garden, commencing March 10, unless Rowell, who is expected here about the middle of the current week, should desire further time in which to get in fix after his voyage across Old Ocean. *The Sporting Life* of London acknowledges the receipt of the full amount requisite to entitle Ennis and Harriman to compete for the trophy. The former is at present located in this city, is in good hands, and Ennis is taking plenty of exercise in Chicago, where he resides.

J. H. MCLAUGHLIN and John McMahon on Feb. 20 put up fifty dollars apiece with *The Boston Herald* as the first deposit for a collar-and-elbow wrestling match for $250 a side, they agreeing to wrestle alternately in harness and jacket, the choice of styles for the first bout to be decided by toss. The contest to take place within thirty days, in either Boston, New York or St. Louis, and three falls in five to decide.

THE MILE MATCH between Cummings and Livingstone, for £25 a side, is off, owing to the latter having bruised his foot through one of his spikes breaking. Cummings agreed to accept a forfeit of £2 10s., and has since made a match with George Hazael, to run 4¼ miles for £25 a side, in London, Eng., on March 3. Cummings is to attempt to beat record time for one mile March 29 or 31.

THREE MEMBERS of the Thames Hare and Hounds contended for the long-distance challenge cup, over about eight miles of pretty fair steeplechasing country, starting from and finishing at the King's Head, Roehampton, Eng., Feb. 1. C. H. Mason won by 300yds., after having led nearly all the way, in 46m. 5s.; B. Smith second, W. Stevenson third.

MISS LOU ROGERSON failed in an attempt to walk 100 miles in 27 hours at Masonic Temple, Baltimore, Md., Feb. 18, 19, being obliged to quit after traveling 76 miles in 23h. 30m. Miss Tillie Devereaux then came on the track, at 8.16 P. M., and walked until 11 o'clock, when she scored 10½ miles.

GEORGE HAZAEL proposes to make an attempt, a month or so after his match with Corkey, to run from ten up to twenty miles in better time than has ever been accomplished, and he would like J. G. Chambers to offer inducements for him to "make the riffle" at Lillie Bridge, London.

THE YALE ATHLETIC UNIVERSITY Winter contests occur on Wednesday, Feb. 26, and Saturday, March 1, and will consist of fencing, wrestling, sparring, standing long and high jump, vaulting, kicking, tumbling, horizontal-bar, Indian clubs, hitch-and-kick, and tug-of-war.

THOMAS KILCOYNE of Methuen and John Carter of Lawrence, Mass., engaged in a very uninteresting wrestling match at Saunders' Hall, at the latter place, Feb. 18. Kilcoyne was altogether too much for his opponent, and won two falls inside of six minutes.

TUG-OF-WAR.—The spectacle of a war-tug on skates was witnessed at the Manhattan A. C. rink, this city, Feb. 18. Three teams of four men each participated, the winning quartet being C. J. Hamburg, G. W. Carr, J. D. Freeman and H. E. Springer.

COACHMEN of New York and Brooklyn are alone entitled to compete in a series of pedestrian contests arranged to take place at Polhemus Riding Academy, Brooklyn, N. Y., Feb. 27, 28. Only colored drivers can take part on the second day.

W. W. FERGUSON, described as a farmer, is stated to have walked 100 miles in 23h. 45m. 45s., on a circular track measuring 31 laps 5 feet to the mile, at Greeley, Col., Feb. 7, 8. Timekeepers, Ed. Van Goren and John Forrest.

AQUATIC.

EMMETT AND STRONG.

The scullers' race between Frank Emmett and Anthony Strong, for £100 a side, came off on Walney Channel, Eng., Feb. 6. The race is of interest to American readers owing to the fact that the winner, Emmett, is matched to row Wallace on March 10. After a false start and one or two feints, an even start was made by mutual consent at 10.26:30, Strong getting away with a slight lead. It was evident from the start that no great trial of speed could be expected in such water, Strong commencing his work at 32, and Emmett at 30 strokes to the minute. The slight lead obtained by the Barrow sculler only availed him for about 20 yards, when his boat, either in obedience to the wind or on account of bad steering, veered out of the course and pointed with its nose towards Emmett's, and before he could again get into work the Tynesider had come on even terms with him, and crept to the front half a length. These positions were held in a ding-dong race for about 300 or 400 yards, when Emmett, who was rowing a fine, powerful stroke, gradually crept away from the Barrow sculler, and when a quarter of a mile had been covered daylight could be seen between the boats. Opposite the dredging department Emmett had improved his lead to a length and a half; but at this point Strong, in response to an appeal from his steerer (Spencer) made an effort, pulled up half a length, but Emmett immediately replied to this, and regained his late advantage in the next dozen strokes. 2 to 1 on Emmett was offered and taken in several instances. The boats were now emerging out of the thick water, and it was thought Strong would now make his effort, while passing that part of the course where he undoubtedly had the most advantageous position; but, although he spurted several times, Emmett did likewise, and the latter displayed the fact of his superior form by drawing away with a two-lengths lead at the Barrow Island School, and three lengths at Walney Church. It could be seen from the referee's steamer that both boats were carrying a fair amount of water. Coming up to the ferry Strong put on an extra effort, and reduced his opponent's lead to a length, and 2 to 1 on Emmett was again offered and taken. Strong further raised the hopes of his backers when, at the dock-gates, he brought the nose of his boat up to the outriggers of the Jarrow boat; but this effort seemed to tire him, for Emmett, who apparently had the race in hand at the start, drew away again, and at the Iron Works Ferry he again had a lead of a length and a half, which, although Strong struggled on with commendable pluck and courage, he maintained to the finish, reaching the judges' boat at 10.37:25, making the time of the race 10m. 55s. G. Nelson was judge, and S. S. Lord stakeholder. The winner rowed in a new craft of the following dimensions: Extreme length, 30ft.; breadth amidships, 11¼in.; height amidships, 5¼in.; height forward, 3¾in.; and height aft, 2¾in. She is built of Havana cedar with pine fittings, and is fitted with a sliding seat which works on steel tubes with lignum-vitæ fittings.

A GOLD MEDAL valued at $100 was presented by the proprietors of *The Sportsman* to William Elliott, at the staking of the last deposit for his late match with Higgins. The medal, which was given in commemoration of his having won the challenge cup in September, 1878, is of solid gold, the centre being in the form of a lozenge posed upon a pair of sculls, and surrounded with a wreath of oak and laurel. The whole is surmounted by two shields—the arms of London and Newcastle-on-Tyne, emblazoned in their proper colors, the supporting bar bearing the word "Champion" in pierced gold letters. Upon a ribbon of blue enamel at the foot are the date of the race and the name of the river upon which it was rowed. The surface of the medal bears the inscription: "Aquatic Championship. Won by William Elliott of Blyth."

A SAILING and rowing regatta is announced to take place at Nice, on the Mediterranean, March 20, under the auspices of the Cercle de la Mediterranee. The "Comite" intend to disburse altogether 20,000 francs in prize-money, but at present only three races have been settled, viz., 4,000 francs for sailing yachts of any tonnage and of any nationality, 4,000 francs for steam yachts of any tonnage and of any nationality, and 4,000 francs for sculling boats of any nationality.

H. E. DELANO, stroke of the Chelsea crew, had a benefit at Broadway Hall, Chelsea, Mass., Feb. 17, athletic exercises, consisting in the main of exhibitions on the rowing machines, and variety performances, constituting the programme. Among the performers were Frenchy Johnson, George H. Hosmer, Daniel F. Sullivan, John H. Reagan, Charles Riley, McGahey, the Lakeman Four, the Matthews crew and the Chelsea White Caps.

CAPTAIN BOYTON was to have started from the foot of Seventh street, Pittsburg, Pa., at 8 A. M. Monday, Feb. 24, on his trip down the Ohio and Mississippi Rivers to the Gulf of Mexico.

THE DIXON (ILL.) BOATING ASSOCIATION wants to purchase a number of boats. See advertisement elsewhere.

HARRY JENNINGS' QUANDARY.

We find the following paragraph in *The New Orleans Picayune* of Feb. 14: "Harry Jennings, the party who arrived in this city a few days ago from New York with twenty-one bulldogs, stated yesterday that America was no place for him, and that he proposed to leave New Orleans by the first steamship for Havana, and take his bulldogs with him. Whether this statement was made for the purpose of throwing Chief Boylan and his police off their guard as to his movements, or whether Jennings and his bulldogs are actually on the eve of leaving this country for this country's good, remains to be seen. So long as Mr. Jennings continues to make New Orleans his place of residence and obeys the law, keeping his bulldogs chained at a respectable distance from each other, so that they cannot worry themselves or peaceably inclined citizens, so long he will not be interfered with by the authorities; but he and all others who may see proper to exhibit their brutality upon domesticated animals, or cause them to be cruelly ill-used or maltreated in any manner, will subject themselves to the full penalty of the law."

BILLIARDS.

THE CHAMPION'S GAME.

Below are what are submitted as the rules of the new game it is proposed to institute by a tournament in April next. It is our purpose here to note the changes seriatim.

The change as to playing from the string-line, instead of from a radius, introduces a pretty stroke not heretofore possible with spotted balls in the three-ball game, and that of late years has scarcely been seen except upon a pinpool table. It is not, however, permissible to play this three-cushion carom at the opening of a *match-game*. The reason need not be made public. The prohibition extends only to experts, who after a little thought will recognise the reason for it. One other change is that a player who forces his own ball off the table must play from within the string at a ball outside. It serves to distinguish the Champion's from the old French game.

There is also a change as to the spotting of balls in a case liable to occur, but not likely. The old rule, where any at all existed on the point, required that, in case a ball should be forced off the table, and the red and white spots be occupied, it should go on a spot in the centre of the table. There has never been such a spot in this country, except on a pinpool table. There is a spare spot at the foot of most American tables, and upon that a lost ball may now be placed in one of two emergencies.

The rule as to frozen balls gives the striker the option of counting in three different ways. It is harsh and unreasonable to penalize a player to the extent of spotting the balls when he is "frozen." Only at certain times, when he has to assume a special risk in order to get a special position, is "freezing" his fault. It is oftener caused by the cloth having been indented, or by the ivory of the ball, assuming it to be round, being denser at one side than in the centre.

Safety-playing, after touching an object-ball before hitting the cue-ball, is done away with. There has never been any need for the nice distinction that accidentally touching the cue-ball is more heinous than accidentally touching an object-ball. Among experts both should be treated alike. Among amateurs, it should make no difference how often a player touches a ball, so long as he does not move it; and it will lessen disputes if this should be made the rule for such players.

The idea of giving a graduated value to certain shots, and thus encouraging cushion-caroms as an offset to the tendency to nurse the balls, is commended by many. The interdicted spaces, described in the diagram, are located in those portions of the tables in which a combination of cushions is not only easy, but also almost unavoidable. No special merit attaches to a three-cushion shot, for example, in which, one cushion being taken as a starter, one or two more are added by the junction of cushion-rails in a corner. There is no premium for such. On the other hand, there are some single-cushion shots that are as difficult as any stroke calling for three or four cushions, especially if two of the latter can be taken in a corner on what is called "two chances;" but as there are fifty or more single-cushion shots that are simple for every one that is difficult, it needs no argument to show, since it is not practicable on a billiard-table to draw a line between the two kinds, that the few meritorious ones must go unrewarded in order that the many easy ones shall not command a premium they do not deserve. In the diagram a ball occupies two of the tabooed spaces. To illustrate, let us say that both are object-balls. Being on the line, one of them is practically as much inside the space as the other unquestionably is; and on these two balls there is no way to make a carom that shall count more than one point. But take one of them out of the space, and by playing first upon the other a carom worth two or three points can be made, it depending upon whether, before hitting that outside ball, the cue-ball has taken two or three cushions, or from four to seven, the latter number being practically the limit on a billiard-table; or by taking one cushion before hitting the first ball, and another before hitting the second, or two or more before hitting the first ball, and two or more or none before hitting the second ball, a valid count of two or three may be made. All that need be remembered is that the *second ball hit* must never lie within the spaces ostracised by the oblique lines. An objection of some kind can be urged against every proposed change, as readily as against everything that already exists; but there is more to be said in favor of assigning different values to different caroms, than in opposition to it. First of all, it breaks up what many people regard as monotonous; next it is a novelty, and that, regardless of logic, is acceptable to most people; then it tends to develop long cushion-shots, which are the most attractive in modern billiards, even if not the most difficult; next it opens a way for the free and open player to cope with the close nurser; and finally it is a step towards pleasing the not inconsiderable few who think that a cushion-carom is the beginning and the end of expert billiard-playing, and that all other strokes might be dispensed with, were that retained. The one objection against the proposed novelty is that the marker will have to keep his eyes open in a match-game, and that once in a while the referee may have to decide whether a ball is "in" or "out."

Sec. 1 of Rule V, on "Foul Strokes," is new, being designed for the protection of the owners of tables.

Sec. 11 of Rule V places the only possible practicable embargo upon "scratches" by requiring the striker to proclaim that he contemplates counting by a "kiss," before balls struck haphazard proclaim that he thus caroms, whether he intended to or not. Were it not that it would vitiate too many "two-chance shots," in most of which the player cannot be certain whether he can get by the ball in the first place, or avoid taking two cushions where he aims and prefers to take but one, it would be possible to strip "scratching" of *all* its terrors. Among experts, a "scratch" in a game of three balls is seldom made except by reason of an unforeseen "kiss." Sec. 13 prevents "safety play" unless a ball be struck, or unless the non-striker prefers to count the miss. It is a rule of no consequence, one way or the other, among first-class players, who on small tables do not think a safety-shot is worth a point forfeited. The new rule will protect the spectators, however, in case two match-players shall ever become paralyzed, and need to do as we have seen done in match-games by even first-class experts.

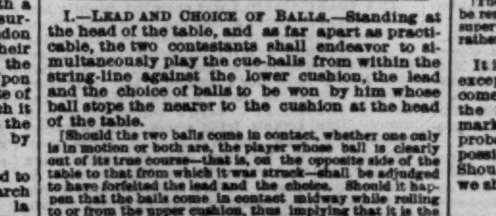
Sec. 12 is virtually death to rail-nursing for more than five minutes at a time. The dotted lines in the diagram take off just one-half the playing surface of the rail, reducing it to 168 inches. There are 56 on each long rail, instead of 112 as before, and 28 on the short rail in lieu of the 56 ordinarily. It would seem unnecessary to take off so much as 28 inches from either end of the long rail, or so much as 14 from either end of the short rail, in order to keep the striker from making the circuit of the table with the balls. Yet, were the distance much less on the long rail, the player *might* in time be able to swing the balls from the short-rail over onto the long rail, without irremediably breaking them up; and were the distance less on the short rail, the striker need not turn a corner at all. He could "wheel about" on the short rail (which he cannot well do on the long rail away from the corner), and work the balls to and fro along it. With but 28 inches of playing surface, he has scant room now to "wheel about," as he would have to begin the wheeling operation almost as soon as he gets started on the rail in either direction. If he gets two balls within the prescribed space, he can make only two shots on them in succession; the third stroke must send one of the balls out, though it can bring it back again, and he can then play two more shots inside. This makes billiards more difficult for every player, but especially difficult for those who can "nurse" only in the old way, viz., keeping the balls somewhere near together in the corners of the table. Those players who can keep two balls in front of their own for half an hour or longer can still retain that advantage to the extent of keeping them there from two and a half to five minutes, with the chance of skillfully changing the *venue* so as to insure another five minutes' lease of nursing life.

Now follow the rules of the new game, which will be named

THE CHAMPION'S GAME OF BILLIARDS

[Entered in the Office of the Librarian of Congress, at Washington, D. C., by H. W. Collender.]

THE TABLE.



I.—LEAD AND CHOICE OF BALLS.—Standing at the head of the table, and as far apart as practicable, the two contestants shall endeavor to simultaneously play the cue-balls from within the string-line against the lower cushion, the lead and the choice of balls to be won by him whose ball stops the nearer to the cushion at the head of the table.

[Should the two balls come in contact, whether one only is in motion or both are, the player whose ball is clearly out of its true course—that is, on the opposite side of the table to that from which it was struck—shall be adjudged to have forfeited the lead and the choice. Should it happen that the balls come in contact midway while rolling to or from the upper cushion, thus implying that it is the fault of both players, they shall string again, as they must also in case the balls, unobstructed, have come to a rest at equal distances from the upper cushion. Should either cue-ball come in contact with the red ball, occupying its proper spot, its striker shall forfeit the lead, etc.]

II.—THE LEADING STROKE.—1. He who has won in stringing may either require his antagonist's ball to be placed on the string-line spot and take the lead himself, or he may have his own ball spotted and require his opponent to open the game. Whichever is to open the game may play from anywhere within the string, but can make no count unless his ball has hit the red before hitting the white, and cannot count, even by hitting the red first, if his ball, after coming in contact with the red, should take either side-cushion, and thence go to the lower cushion, to the opposite side-cushion, and thence onward to the white ball. (See note to this Rule.) 2. After the opening stroke, the striker plays at either ball from any position in which he may find his own, subject to certain rules as to FOUL STROKES.

[This rule abolishes the six-inch radius, of late years existing rather in imagination than in fact, and therefore a fruitful theme of dispute among amateurs. In its place is the well-defined string-line peculiar to this country, and extending across the table from the second "sight" on either side-rail, and serving as the base of the familiar head-spot. Whenever the balls are spotted, the striker can, as at the opening of the game, play from any point within the string. It will have been observed that there is a distinction between the opening stroke of the game and a later one in which the balls all occupy similar positions. There is an especial reason for this in match-games between experts. As that reason has no force in ordinary contests, it is recommended that the described three-cushion carom that is denied experts in opening a game, but at no other time, be allowed amateurs at all times.]

III.—BALLS IN HAND.—In the opening shot, also whenever by a counting stroke he has sent his ball off the table or lodged it on the cushion-rail, and likewise whenever he elects to spot balls that are "fast," the striker is "in hand." The non-striker's ball never becomes "in hand."

[When the non-striker's ball is forced off the table or lodges on the cushion, it is to be placed on the string-spot, if it is vacant; on the red spot, if that is vacant and the other is occupied; and on the pool-spot near the lower cushion, if both the other spots are occupied. This process is also to govern the cue-ball forced off by a non-counting stroke; while the red ball, whenever forced off, shall be placed on the pool-spot if its own is occupied. When the striker forces his own ball off the table, etc., by a counting stroke, he can play from anywhere within the "string" at any ball outside of it. If no ball is already outside, the red must be taken up and placed on its proper spot. Should it happen that both white balls be sent off the table by a non-counting stroke, the ball of the incoming striker shall be placed on the string-line spot, while the other shall be placed on the red ball's spot if it is unoccupied, or upon the pool-spot at the lower cushion, if that alone is vacant. Being never "in hand," the incoming striker may play either upon the red ball if it is in the string, or upon the white spotted outside.]

IV.—ON THE COUNT.—Caroms shall be counted in ones, twos and threes, and one point shall be scored by the opponent in penalty for every miss. For every direct carom, as well for every carom in which a cushion is taken but once, one point shall be given the maker. For every carom made by two or three cushions, two points shall be given him; and three points for every carom in which the cue-ball takes four or more cushions, *provided the ball that completes the carom, i. e.*, the second ball hit, *does not lie within any one of four prohibited spaces.* For a carom made upon such a ball, no matter by how many cushions, only one point shall be scored.

[A ball lying within one of the oblique lines may be played upon *first*, however, and a carom from it to a ball lying outside shall, if the cue-ball takes two or more cushions, command the premium here placed upon shots involving a combination of cushions. Or, two or more cushions may be taken before hitting either object ball, or one cushion may be taken before and one after hitting an object-ball, and the shot shall count two or three, if the second ball struck is outside of the interdicted space. For the purpose of this rule, as well as of that covering the string-line, a ball whose base is exactly on either the oblique line or the string-line shall be rated as *within* it. Should it happen that the second ball to be hit is so near the oblique line as to be not clearly outside of it, the striker shall first call "Judgment," whereupon his opponent shall answer if the ball is *in* or *out*. If one player claims that it is in, and the other that it is out, the referee shall decide, if the contest is a match; while an impartial person shall be appealed to, if the game is but an ordinary one. The different workings of this rule may seem somewhat complicated in print, but on the billiard-table they can all be comprehended in thirty seconds.]

V.—FOUL STROKES.—It is a foul, and no count can be made, if:

1. The striker plays with the side or the butt of his cue.

[This rule is designed to guard against needless injury to balls or cushion by "jamming" them, and to cloth by pushing or shoving over it the irregular edge of the butt of the cue. No shot is fair unless made by the point of the cue.]

2. If he does not withdraw the cue from the cue-ball before the latter comes in contact with an object-ball.

[In this rule lies the practical definition of a push-shot, in contradistinction to the apparent or actual motion of a push that is a habit with some players, without being of service to any.]

3. If he plays at a ball inside the "string" in hand, or from a point that is not within the string.

[To simplify the duties of the referee, no claim of foul in either of these cases can be made *after* the stroke. The non-striker shall warn the striker beforehand. If the former fails to do so, the referee shall assume that the stroke was fair; if the latter, warned, refuses to alter his play, unless he has meanwhile appealed to the referee as to whether the ball is in or out, that official shall assume that a foul was contemplated, and presumptively perpetrated.]

4. If, in the act of striking, he has not at least one foot *touching* the floor.

5. If he strikes while any ball is in motion.

6. If he plays with the wrong ball except as below described.

[Should a foul not be claimed until the striker has made a second stroke, both strokes are valid, and he may continue with the wrong ball, or he may have the positions of the two whites reversed at once or at any other time during the run. The next striker, when it is his turn to play, shall have the same option, should he deem it hazardous to his interests to change the balls at once. Until he causes them to be changed, however, he must play with his opponent's ball, as that represents his own true position on the table. To play with his own ball, without changing its position, is to make a foul. For the same reason, a player who has just used the wrong ball without detection is enjoined from claiming foul in case his opponent begins play with the *other* white ball. It is also a fair stroke if, both white balls having been forced off the table, either is by mistake used in the next stroke. But the forfeiture of a miss incurred while playing with the wrong ball, even when the striker is detected in so playing, must be paid the same as if he had used his own ball.]

7. If the player in a match-game touches the cue-ball more than once in any way, or hinders or accelerates it in any other way than by a legitimate stroke of the cue; or if, during a stroke or after it, he in any way touches, hinders or accelerates an object-ball except by the one stroke of the cue-ball to which he is entitled. But, for the limitation of disputes in ordinary games between amateurs, nothing shall be rated as a stroke or a touch, whether of cue-ball or object-ball, and whether made by watch-chain, sleeve, or cue, etc., that does not move said ball. Among amateurs a ball *moved* is to be treated as a ball *touched* among experts.

[If it was a counting stroke in a match-game, the striker who touches, hinders or accelerates a ball as above described forfeits any count he may have made; and the next striker may either play at the balls as he finds them, or call upon the referee to place them in the relative positions they would have apparently occupied but for an interference that might have been designed. For the purpose of this rule, balls all at rest mark the line between a shot just made and one that should have followed. For example, the cue-ball touched before all the balls are at rest after a carom nullifies that stroke, and there shall be no count for it; touched except with the point of the cue, or prematurely with that instrument, after all the balls are at rest, the next stroke is affected, and no count can be made. The same process applies to object-balls, as set forth in the succeeding rule prohibiting safety as an option.]

8. As touching any ball *in any way* is a stroke among experts, a second touch is foul.

[All strokes are at the risk of the striker. There shall be no playing for safety because of what in one contestant is due to excessive risk or to carelessness that another studiously avoids oftentimes at a sacrifice to himself. Therefore, should a player in any way touch any ball before he is ready to strike, and afterwards touch his own ball or any other, his opponent shall have the option of playing at the balls as he finds them or of having those replaced that may have been disturbed by the second stroke.]

9. It is a foul against the striker if any ball be disturbed, hastened or hindered by an opponent or anyone but himself, whether the ball or balls are at rest while he is aiming or striking, in motion after he has struck, or at rest again after he has struck and pending his again taking aim; and he shall have the same option as is given his opponent in Sec. 9 of this Rule.

[Should the disturbed ball be one on which the striker would seemingly have effected a count but for its being disturbed, hindered or hastened, he shall have the option, provided he himself or representative did not disturb the ball or balls, of repeating the stroke on balls replaced, or of being credited with a carom and allowed to play at the balls as he finds them.]

10. It is foul if the striker plays directly at any ball with which his own is in fixed contact.

[The cue-ball being "fast," the striker shall have the option of playing directly upon the free object-ball, or of playing at a cushion and returning upon either ball first, or of playing from within the "string" at balls spotted.]

11. Every carom made by what is technically known as a "kiss" is foul, unless called beforehand.

[By a "kiss" is not meant the natural rebound of one ball from another, that being a direct carom. What is meant is when, to count, the player designs that the first object-ball shall hit the second so as to bring it in contact with the cue-ball. When this is intended, it is enough that the player shall call "Kiss." If the carom is made by a "kiss," it will count; if made before the "kiss," and again by it, it will still count; but if made without it, it is to be rated as one of the few "scratches" it is practicable to exclude from the game, and there shall be no count for it.]

12. It is foul if more than two successive shots are made on balls both of which are within any one of the four interdicted spaces. The only way in which more than that number can be made in succession within that space is by sending one or both balls out and bringing them back and in again. This may be done *ad libitum.*

13. It is a foul if, in aiming for safety when it is the striker's privilege to play at all, he fails to hit a ball.

[To simplify matters, it shall be optional with the non-striker, whenever a miss is made either by accident or design by a player who has not forfeited the right to play any stroke, to accept and count that miss, or to force his opponent to hit a ball, in which latter case no count can be made. This rule, operative in both amateur and match-games, is mainly designed to check tedious alternate safety-plays when, for example, the two cue-balls are in diagonal corners, and the red ball not within probable counting distance.]

14. It is foul to place marks of any kind upon the cloth or cushions as a guide to play, and it is also foul if the striker, in making a perpendicular-force shot, or *masse*, is aided by any other person.

[To explain the last clause, the gas-fixtures, if in the striker's way, must not be drawn aside in his behalf; for the reason that they *might* not be drawn aside so thoroughly for his opponent, or indeed the latter might be unable to command any outside aid whatever.]

15. It is a foul against the non-striker, and the striker cannot make a count on the ensuing shot, if a ball in play is lifted from the table, except it be unavoidable in those cases in which it is provided that, because of foul or irregular strokes, the balls shall be transposed or replaced.

[In case a singed fly or a speck of chalk attaches to a ball, the referee or the marker may remove it by means of a silk handkerchief or other light fabric. If it is on the ball where it can be seen, it can be removed without moving the ball more than slightly, if at all. If the striker alleges that it is at the base of the ball, or on the cloth, where it cannot be seen, the referee can only assume that it is not there; and the striker must play on and so far uncover the obstruction that it may be got at without lifting the ball. *Live* balls are sacred from touch except by a legitimate stroke; for, once lifted, a ball cannot easily be placed back in the *exact* position it had occupied, and sometimes a change of one-thirty-second part of an inch will materially affect a series of caroms.]

16. It is a foul if the striker, when he has the balls on the rail, attempts to remove obstructions from their path, though it is his privilege to demand their removal.

[There is an especial reason that all obstructions shall be removed by the referee, or by the marker under the supervision of the referee, or even by the opposing player rather than by the striker.]

It is believed that the foregoing rules—with the exception of two or three that more naturally come under the head of regulations respecting the reciprocal relations of referee, umpires, markers, players and spectators, and which will probably be given next week—cover every point possible to arise in a game with three balls only. Should an omission suggest itself to any reader, we should like to have him point it out.

BREVITIES.

Albert Garnier sailed for Paris on the 19th inst. in the steamship Canada. He will be gone but a few weeks, and in the interim his room is to be conducted by Dan Strauss, whose establishment at the corner of University place and Fourteenth street now presents closed doors and bare walls. ......Eugene Carter, still in this city, is desirous of entering into the forthcoming tournament at the new game. Unfortunately, too many players wish to enter into it, while experts who are widely known vow that they will not compete. If any player not heretofore recognized as first-class be allowed to enter. The objection is that an inferior player, encountering one who reasonably rates him lightly, tumbles into a groove of luck early in the game, and the damage is done before the other man has fairly realised his danger. The inferior player wins, whereas in a match the other could about "discount" him. It is even an objection to some players who have rated as first-class, that in many years they have not figured in tournaments except as meddlers, hindering one stronger player and favoring another. The objection may not be sound. If it is, it is not easy to counteract it......Messrs. Brunswick & Balke have put five of their tables into the Girard House, Philadelphia. ......Geo. Ellis is to "keep game" in the Jersey fifteen-pool tournament......It is reported that Joseph Dion's room is virtually in the hands of Mathew Delaney, and that it can be leased through him. ......In addition to the games reported by us last week, Garnier beat Schaefer by 138 at the rooms of the Knickerbocker Club, and Gallagher, on the 18th, beat him in an exhibition in Newark, N. J. Schaefer did not run 100 in either game. For that at the Knickerbocker Club Mr. Collender furnished a new table, as he did also for that played by Schaefer and Gallagher on the 19th at the rooms of the Union League Club, Philadelphia. It was played in the banqueting-hall, and about three hundred members of the club witnessed it. By way of making Schaefer work, he was required to play 600 to the 400 of Gallagher, whom in previous exhibitions he had met on even terms. Gallagher won by 600 to 607, his average being 18.6-33, and best runs 73 and 134, while Schaefer's best were 86 and 72. At the opening of the Girard House room on the following night, Schaefer, averaging 14.36-41, and, making runs of 104 and 118 to Gallagher's 88 and 61, beat the latter for the first time, the score being 600 to 466; and on the following night, at the same house, he at last got in one of his long runs, it being 331. Nevertheless he beat Gallagher but 13 in 500. The latter's best runs were 123, 69 and 38, and the winner's average was 26.6-19....John Sexton, like his brother William, is ceasing to be hearty in the vicinity of the lungs. Colds appear to take a strong hold upon the twain, and neither seems to be able to free himself by a vigorous, old-fashioned cough. ......The Swede, we learn, has taken down his hat from its accustomed peg at the O'Connors' rooms. ......Melvin Foster went back to New Haven, Ct., last week, and was to have returned to this city to take charge of the room at the Sturtevant House. It is not known to us that he has returned as yet. ......Garnier's name, "as he sailed, as he sailed," was Mr. Livingston. He and Strauss proposed to keep it quiet; but Strauss told two gentlemen in confidence, one of these told it to a third, and that uncovered Mr. Livingston......The popular impression that Maurice Vignaux is coming over here to take part in the forthcoming tournaments is quite natural, because the public always does get hold of the wrong end of things. He is likely to come here, and likely to play in at least one of the tournaments; but he will not come for that purpose, and he is likely to stay here for a while if he does come......The Racket Club is to institute a tournament, and to that end Wright Sanford has purchased of H. W. Collender the balls used by Sexton and Slosson in their last match at Tammany Hall......A tournament at pool is to begin at Apollo Hall, Newark, N. J., Feb. 25. The first prize is to be an emblem worth $100, in addition to $100 in gold; the second is to be $50, the third $25, and the fourth $10. An admission-fee is to be charged, and Joseph Gerstel is to manage the tournament, the announced contestants in which are the manager, Edward Coursin, and Joseph G. Kennedy, all of Newark; James Litts of Trenton, Samuel Miller of Paterson, and James Quinn of Orange......Ever since his opening, Tim Flynn has done a most encouraging business.....One of the finest rooms in Brooklyn, N. Y., can be leased. It is not openly in the market......During the tournament of next April it is probable that "Yank" Adams will give a few exhibitions of his digital muscularity on his own table, placed on top of the larger one. His fantastic finger-caroms would certainly be of more interest to the lady-spectators than the most complicated shot made by the cue......A three-ball tournament is to be gotten up in March by the patrons of Sexton's room......There is speculation already on the probable winner of the Collender "farewell tournament" at the existing three-ball game, which, it is understood, will be open to but four or five players. The favorites are Slosson and Schaefer, even with Vignaux in. Sexton is but little thought of, there being an impression that he will never recover his game. It is certain that nothing but the hardest kind of work will bring it back to him. Assuming that Vignaux, Schaefer, Slosson, and Sexton enter, the fifth competitor would have to be chosen from among Joseph Dion (if he recovers his health in time to practice), Garnier and Daly. Of the three, Dion is the better rail-nurser. There will be no afternoon games if they can be avoided; and limiting the entries is the only way to avoid them. In addition to the emblem, the prizes offered by Mr. Collender will aggregate $2,500, $1,000 of which will go to the first tournament, which begins at the Cooper Institute on Easter Monday. The hall has been engaged for two weeks, with the privilege of a two weeks' renewal.

CURLING.

CANADA vs. UNITED STATES.

The feature of the grand curling tournament which took place at Toronto, Canada (and a brief account of which appeared in our past issue), during the week ending Feb. 15 was the grand International contest, which event occurred at Adelaide Rink on Friday, Feb. 14. In this the contesting clubs from Canada included selected rinks from the clubs of Toronto, Belleville, Scarboro' and Bowmansville, while those from the United States included the St. Andrews, Caledonian and New York Clubs of New York, the Paterson and Jersey City of New Jersey, and the clubs of Buffalo, Cleveland, Buffalo and Milwaukee. There were eight rinks on each side, and the result was a well-earned victory for the United States players by a score of 144 to 135, the small scores showing the excellence of the play.

CANADA.			UNITED STATES.	
Belleville.		RINK 1.	*St. Andrew's, N. Y.*	
T. Kelso,			S. McConchie,	
M. Jellick,			George Henderson,	
Geo. Dickson,			James Kellock,	
D. B. Robertson, skip	11		Wm. Kellock, skip	25
Scarboro'.		RINK 2.	*New York Club.*	
F. Mason,			John Patterson,	
W. Hood,			Wm. Hogg,	
J. Rennie,			Alex. Pyle,	
T. Rennie, skip	25		James Longwill, skip	18
Granite, Toronto.		RINK 3.	*Caledonian, N. Y.*	
R. M. Gray,			G. Duthie,	
J. W. Bain,			J. B. Gillie,	
R. Harris,			J. Birkett,	
Wm. Ramsay, skip	12		D. Foulis, skip	10
Scarboro'.		RINK 4.	*Paterson, N. J.*	
W. H. Clark,			G. B. Lewis,	
R. Clark,			H. Wardle,	
J. Clark,			R. Downie,	
[illegible], skip	28		J. R. Smith, skip	15
Scarboro'.		RINK 5.	*Jersey City.*	
J. Bain,			D. Williams,	
W. Clark,			A. McKnight,	
G. Morgan,			James Stevens,	
R. Crawford, skip	16		James Love, skip	22
Bowmansville.		RINK 6.	*Milwaukee.*	
Col. A. A. Stevenson,			F. F. Adams,	
A. McNaughton,			Charles Dingwall,	
M. Hutchison,			John Johnston,	
S. Burden, skip	8		J. A. Bryden, skip	29
Scarboro'.		RINK 7.	*Caledonian, Buffalo.*	
W. Young,			G. J. Buckbelt,	
G. Stephens,			W. H. Baker,	
A. Malcolm,			John Walls,	
A. Hood, skip	22		L. Kirkover, skip	16
Dufferin, Toronto.		RINK 8.	*Burns', Cleveland.*	
J. Abraham,			Hugh Crawford,	
J. Mullaney,			W. Proudfoot,	
R. H. Abraham,			D. Brown,	
G. Eakin, skip	13		R. Semple, skip	9
Total	135		Total	144

CRICKET.

BEST AVERAGES FOR 1878.

Appended is a record of the players in first-eleven matches of the clubs of New York, Philadelphia, Detroit and Boston who made the best averages during 1878. The list is confined to those who played in not less than seven innings—an average basis—and who scored double-figure averages:

	Innings.	Runs.	High.Sin. Score.	Not Out.	Av'age.
D. S. Newhall	11	329	63	2	36.05
C. A. Newhall	10	231	53	2	28.07
A. Marsh	13	264	75	3	26.04
F. I. Bailey	12	239	115	2	23.09
H. C. Butcher	7	114	43	2	22.04
G. M. Newhall	10	185	35	1	20.06
F. H. Frances	7	133	35	0	19.00
R. I. Baird	7	116	39	1	19.02
C. H. Yarnall	13	185	54	3	18.05
H. B. Borie	7	93	43	2	18.03
A. Harvey	9	117	27	2	16.71
J. P. Farley	12	159	57	1	14.05
C. H. Bixby	7	101	39	0	14.03
C. B. Calvert	11	113	31	3	14.01
W. Scott	8	68	[illegible]	3	13.60
W. Brewster	14	158	34	2	13.11
J. Rogan	17	183	52	3	13.07
E. H. Moeran	14	172	73	1	13.03
J. N. Woolman	13	167	57	0	12.11
F. Hinchman	10	128	57	0	12.08
W. H. Finley	7	76	29	1	12.02
R. S. Newhall	13	134	29	0	11.02
H. B. Davis	7	79	31	0	11.02
J. P. Conover	10	90	67	1	11.00
Geo. Giles, Sr.	16	170	46	0	10.10
W. White	13	133	36	0	10.08
C. E. Mixer	13	91	17	4	10.01
R. T. Collins	13	100	28	3	10.00

THE LARGEST SCORE ON RECORD.

The cricket-season of 1876 in England was remarkable by reason of having given us the largest individual score ever made in a match of any note, and also the largest score ever put together by an individual in a first-class match. In all the annals of cricket, no one had previously made more than 278 runs in an inning of a first-class match; but W. G. Grace exceeded that large contribution twice in eight days in August, 1876, making 344 runs against Kent, and 318, not out, against all the talent of Yorkshire, and Grace making a total of 839 runs, compiled in three successive innings—the most wonderful batting feat on record. Perhaps a more marvelous performance still was Mr. Grace's 400, not out, against twenty-two of Grimsby, when he was at the wicket two and a half days, and made more than twice as many runs without losing his wicket as the highest scorer against odds had ever made since cricket first began. This score is within four runs of the largest inning ever played—E. F. S. Tylecote's 404 in a college match—and in merit, is of course, infinitely superior to it. Mr. Grace was at the wickets all day Monday and Tuesday, and till late on Wednesday afternoon, when, the tenth wicket falling, he was left not out, with 400 to his name. In all, he was at the wickets rather more than thirteen hours, fifteen bowlers were opposed to him, and his hits were four sixes, twenty-one fours, six threes, fifty-eight twos, and 158 singles—and this against twenty-two in the field! He gave no chance either on the first or second day; but on the third two chances were missed by short-slip and long-leg after he had scored 350 runs. In the whole of his cricket career Mr. Grace never so astonished the public by sensational scores as he did during the season of 1876, making the following three figure innings: 400 not out, 344, 318 not out, 177, 169, 126, 114 not out, and 104. Seven of these innings were played in first-class matches, and the remaining one against twenty-two in the field.

THE RING.

NEW STYLE OF GLOVE.

Professor Austin, one of the best-known teachers of the art of self-defense in London, Eng., has gotten up a glove which is in some respects a welcome innovation. The editor of *The Referee* has inspected one, and he thus describes the way in which it differs from those now in use, and alludes to the faults which it will, he thinks, aid in correcting: "It consists of a hollow but well-stuffed bag, in which the boxer inserts his hand, and grasps a strong leather strap. The act of grasping is in itself sufficient to close the hand, and the result is that the glove must be used as originally intended—as an opportunity for the exercise of the old ability, and not for the development of an entirely new one. Nowadays sparring is often as unlike what it was intended to be an imitation can well be unlike what it is supposed to imitate. All sorts of shifts and endeavors are made to lengthen the reach and to inflict blows which are unfair in two ways. In the first place, they could not be administered at all with the fist; and in the second they are more harmful than any hit with the fist part of the glove could be. In competitions of the present day anyone who uses the gloves *secundum artem* is at a disadvantage of about 7 to 4, everything else being equal, and as judicial leanings are all in favor of the flicking and open-handed swiping state of things, the odds against fair play are increased in proportionate ratio. It is ridiculous to see a man winning prizes, said to be given for excellence at boxing, by a series of practices utterly at variance with precept; and anyone who remembers boxing in the days when fighting was existent, and who now pays a visit to the sparring-rooms, will be astonished at the deterioration in style and the many consequent alterations that one divergence necessitates. Austin's glove is a step in the right direction, but it is susceptible of some improvement. It will be a rude blow to our conservatism to have to accept any modification of the recognized form; but it is essential something should be done, either in the way of educating our judges or altering the weapon, to prevent what promises to be an even race assuming the shape of a very bad handicap." In *Bell's Life* of Feb. 1 an account of a boxing competition at the City Gymnasium contains the following allusion to these gloves: "Austin's new gloves were used, and they are so much an improvement on the old ones that there can be no open-hand, pillow-case slapping, and neither can the glove-heel be used. Those who have had the glove-heel put on their face will know what cruel punishment can be given with it; and, as the drawing-room flappers, whose only claim as boxers is the noise a glove makes, will be out of it, the true boxer, who never uses the open hand, will have cause to rejoice, and the pillow-case flappers will either have to begin again or retire on their unfairly-won laurels."

CHARLEY MCCOY writes from Pittsburg, Pa., contradicting the statement made by Mr. Mooney to the effect that Baker and Clark did not fight near that place some weeks ago. McCoy asserts that the fight did take place, that he seconded Clark, and that, if Mooney will put up some money, Clark will fight Owen Maloney for $250.

CLARK, CHAMBERS AND KING.—The case of these Philadelphia boxers, indicted for conspiracy to engage in a prize-fight, has been finally disposed of, a verdict of not guilty of the offense charged having been rendered Feb. 21, considerably to the relief of those particularly interested in the result. The defendants were, however, required to give bail in one thousand dollars each to keep the peace for one year, which they promptly did, a West Philadelphia saloon-keeper becoming their surety. Under these circumstances, the proper thing for the principals in the recent match is to draw the money now in the hands of the final stakeholder, and shake hands across the bloodless chasm.

PROF. J. B. BAILEY took a benefit at Music Hall, Boston, Mass., on the evening of Feb. 17, some six hundred people attending. The entertainment commenced with a Græco-Roman wrestling exhibition by James J. Bagley of Boston and John Mack, "the light weight amateur champion of New York" (where did he get the title?), which resulted in a draw; Harry Owens followed with his Indian-club exercise, and then sparring was indulged in by C. McClellan and Ed. McGlinchey, Kennedy and Murphy, Blake and Frazier, Joe Goss and Wm. Miller, Frost and Busby, Thompson and Connelly, the Kelly Brothers, and McGlinchey and Bailey. Eugene McCarthy was M. C.

J. J. LYDON was to have opened a boxing-school at Salem, Mass., Feb. 19.

THE GAME OF CHESS.

To Correspondents.

I. D. J. S.—Thanks for new game; next week.

T. P. BULL.—Received; thank you.

J. A. BELCHER.—Glad to have so well pleased you.

I. E. ORCHARD.—No 4 (problem) received, but not 2 or 3; can you fill the breach?

PROFESSOR ANDERSSEN'S name is still to remain as co-editor of *The Schachzeitung* for its thirty-fourth volume, the first number of which is just before us.

THE SCORE of the international correspondence tourney is again a dead equality. Mr. Orchard has drawn his last game, and Mr. J. H. Hood, England, has scored a victory vs. C. H. Blood of Maine. This completes thirty-six games; sixteen victories to each side, with four draws.

THE PLAYERS of Michigan are about to hold another State tournament. Their gatherings are always enthusiastic and successful, and much excellent play is always exhibited.

AN ERROR occurred in our recent paragraph about Australian chess. We wrote, or meant to have written, that Herr Ott was an Austrian professor.

A GAME of that popular amusement "chess with living chessmen" was recently enjoyed at Manchester, N. H., and evoked a great deal of local interest.

Enigma No. 1,158.

This performance is the more meritorious as, under the exhaustion and excitement of a battle prolonged to nearly eleven hours, the great Hungarian conducted this critical ending with analytical accuracy.

From the Westminster Papers.

END-GAME, BY HERR LOWENTHAL.

♔ ♖ ♘ ♙ ♙ ♙ ♙
at K R 2, Q 6, K B 3, Q R 3, Q Kt 4, K Kt 2, K R 3.

♚ ♛ ♟ ♟ ♟ ♟ ♟
at K Kt 2, Q R 5, Q R 2, Kt 3, K B 4, and 5, K R 5.

White makes his forty-eighth move and draws.

Problem No. 1,158.

END-GAME, BY J. K. ZIM.

BLACK.

WHITE.

White announces mate in six moves.

Game No. 1,158.

Gamelet between our contributor J. K. Zim and Mr. Packard.

GIUOCO PIANO.

White. Mr. Zim.	Black. Mr. Packard.	White. Mr. Zim.	Black. Mr. Packard.
1..P to K 4	P to K 4	8..K Kt to R 2	Q B to K 3
2..K Kt-B 3	Q Kt-B 3	9..P-K B 4!	Kt×K P dis+
3..K B-B 4	K B-B 4	10..K-his R sq	Q Kt × B?
4..Castles	K Kt-B 3	11..P-K B 5	Q B-Q 2
5..P-Q 3	P-Q 3	12..K Kt-his 4	P-K R 3
6..P-K R 3	Castles	13..Kt × Kt +	Kt P × Kt.
7..Q B-Kt 5	Q Kt-Q 5		See problem above.

Parisian International.

One of the great games.—December *Schachzeitung.*

RUY LOPEZ KT'S GAME.

Winawer.	Rosenthal.	Winawer.	Rosenthal.
1..P to K 4	P to K 4	31..Q Kt × R	P to Q B 4
2..K Kt-B 3	Q Kt-B 3	32..Q Kt-K 4!	B 2d P × P
3..K B-Kt 5	P-Q R 3	33..B P × P	K B-Q 5
4..K B × Kt	Q P × B	34..K-his B 3	K-B sq
5..P-Q 3	K B-Q 3	35..K-his 2	K-his 2
6..P-Q 4	Q B-Q 3	36..K-Q 3	K B-Kt 8
7..Q P × P	Q B × Kt	37..P-K R 3	K-Q 2
8..Q × Q B	K B × P	38..P-K Kt 4	K-his 3
9..Q-Q Kt 3	Q R-Kt sq	39..Q Kt-B 3	P-Q B 3
10..Castles	K Kt-B 3	40..K-his 4	K B-his 7
11..Q B-Kt 5	P-K R 3	41..Q Kt-K 2	P-K Kt 3
12..Q B × Kt(a)	Q × Q B	42..Kt-Q 4 +	K-Q 2
13..P-Q B 3	Castles (b)	43..P-K B 5	Kt P × P
14..Q-her B 2	Q-K R 5	44..Kt P × P	K B-K 8
15..P-K Kt 3	Q-K R 6	45..Q Kt-B 3	K B-Q 7
16..P-K B 4	K B-Q 3	46..P-K R 4	B-Q B 6 (h)
17..Q-K Kt 2	K B-B 4 +	47..P-K R 4	K B-Q 7
18..K-his R sq	Q × Q +	48..K-Q 4	K B-his 5
19..K × Q	Q R-Q sq	49..Q Kt-K sq	K B-B 7
20..P-Q Kt 4	K B-R 2	50..Q Kt-Q 3	B-Kt 8 +
21..P-Q R 4	Q R-Q 6	51..K-his 4	K B-Kt 3
22..Q R-his 2	K R-Q sq	52..P-K B 6	K B-B 2
23..Q R-K 2	P-Q Kt 4	53..K-his B 5	K B-Q 5
24..R P × P	R P × P (c)	54..K-his B 4	K B-Kt 3
25..Q R-Kt 2(d)	K B-Kt 3	55..K-his 4	K B-R 2
26..K R-B 3	Q R × R (e)	56..Q Kt-B 4	K B-his 7
27..K × Q R	K R-Q 6 +	57..K-his B 5	K B-K 8
28..K-Kt 4	K R-K 6	58..Q Kt-Q 3	K B-B 6
29..P-K 5	K R-Q 6(f)	59..Kt-B 5 +	K-Q B sq
30..Q R-Q 2	K R × R (g)	60..Q Kt-R 6	K-Q 2, and

the Russian master, by an exceedingly fine stroke of play, forces his victory.

(a) Looking towards a P ending, with Kt vs. B. The idea is correct, but the process troublesome.

(b) Worse than useless was Q to B 5.

(c) B P × would leave a P very weak.

(d) This prevents the advance of B P. Steinitz gives, as the best reply, 25..Q R to K 6; 26..P to K 5, K to B square, etc.

(e) A damaging mistake; should have played K to B sq, leaving the onus of exchange with his adversary.

(f) Again weak. Should play K to B sq, then to his 2 the R was well posted at K 6.

(g) Now nothing else remains; and we have the old story—Pawns even, and a Kt vs. B. Want of space prevents a diagram; the studious reader will make one for himself.

(h) Conspicuous remissness, owing, probably, to having lost hope of a prize. He ought, palpably, to advance R P, to confine the adverse R P to a black square.

CHEQUERS.

To Correspondents.

H. K., Albany.—De Witt, who advertises, can send you "Sweet's Elements;" price 50 cents, post-paid.

E. R.—1. Yes; he ranks among the strongest players. 2. The book will probably be published shortly.

J. D. JANVIER, Newcastle.—1. The "mix" extended to but a small portion of the edition. 2. Your solution of No. 44 is correct. 3. Will inform Mr. L. of your wishes.

L. E. LEWIS, Worcester.—1. Solution correct. 2. See answer to H. K., Albany.

"H. H. H."—Your question is too heavy a conundrum for us. "If one man has three Kings, and the other two, and the one with three Kings can neither pen nor trade off, will or will it or not be a draw?" That depends. Should the two-King player wax him, it won't; otherwise it has the complexion of a draw.

N. PHILBROOK, Golden.—Thanks for information and game.

G. W. FLETCHER, Toronto.—Received.

AMATEUR, Addison.—Correct.

DENVER.—1. Mr. Janvier's "prize-bearer" appeared in No. 34, Vol. 26, and stands thus: Black men on 11, 12 and 14. Black King on 18. White men on 21, 27 and 28. White King on 1. Black to move and win. 2. The conditions of playing for "championships" are modified to suit the parties making them.

S. DELAP, Nova Scotia.—1. Thanks for game. 2. See rates of subscription on eighth page.

Remarks by Contributors.

Mr. G. A. Fletcher writes thus regarding Game No 46, Vol. 26: At Black's twenty-second move 1 to 5 is played, which allows White to draw. If instead of this Black plays 23 to 26, I think he can force a win, thus:

Black.		White.		Black.		White.	
22..23 to 26		29 to 22		25..1 to 10		19 to 15	
23..26	17	27	24(a)	26..12	19	24	6
24..17	14	9	6	27..8	13	Black wins.	

(a)

Black.		White.		Black.		White.	
23..		27	23	27..8	11	28	24
24..17	14	9	5	28..7	3	24	19
25..11	15	19	10	29..3	8	19	15
26..14	7	23	18	30..11	4	Black wins.	

Mr Janvier remarks as follows regarding Game No. 47, Vol. 26: At White's nineteenth move, for 30 to 26, play thus:

Black.		White.		Black.		White.	
19..		27 to 23		21..6 to 9		15 to 10	
20..13 to 17		30	26			White wins.	

Game No. 49, Vol. 26.

Played between Messrs. Delap and McMullin.

SINGLE-CORNER.

Black, Delap.		White, McMullin.		Black, Delap.		White, McMullin.	
1..11 to 15		22 to 18		12..13 to 22		26 to 17	
2..15	22	25	18	13..3	7	30	26
3..12	16(a)	29	25	14..7	14	26	22
4..16	20	25	22	15..14	17	22	13
5..10	14	24	19	16..6	9	13	6
6..7	10(b)	28	24	17..1	26(d)	31	22
7..8	12	32	28	18..12	16	27	23
8..4	8	19	15	19..8	12	23	18
9..10	19	24	15	20..20	24	28	19
10..9	18(c)	18	9	21..16	23	Drawn.	
11..5	14	23	17				

NOTES FOR STUDENTS BY ED. D. D.—(a) The "trunk" move is 8 to 11. The move made is Variation 2, A. D. F. (b) This leaves the book, which gives 6 to 10. (c) The student will see that White threatens to play 15 to 10, which must be prevented. (d) Manifestly drawn.

Solution of Position No. 48, Vol. 26.

(Reserved.)

Solution of Enigma No. 48, Vol. 26.

BY "JOE" KELLY.

White.		Black.		White.		Black.	
1..29 to 25		21 to 24		3..30 to 26		21 to 30	
2..14	10	6	15	4..7	11	30	23

Drawn.

Enigma No. 49, Vol. 26.

BY "WILL" H. HARMER.

Black men on 3, 7, 10 and 12. Black King on 28. White men on 13, 17, 18 and 25. White King on 21. Black to move and win.

Position No. 49, Vol. 26.

BY JOHN COLLINS.

END-GAME.

BLACK.

WHITE.

White to move and win.

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

CLIPPER POST-OFFICE.

A STAMPED ENVELOPE, plainly addressed, must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal laws, all letters, etc., in transit between the United States and Canada, must be prepaid, otherwise they are not forwarded.

Letters received for week ending 8 P. M., MONDAY, Feb. 24.

LADIES' LIST.

Azurine, Mlle. (of Azurine & Monroe)
Alexander, Sarah J.
Archer, Lottie (vocalist)
Adams, Lucille (2)
Allen, Eloise
Banks, Carlotta
Belmont, Mrs. F. E.
Burnett, Ada (vocalist)
Branscombe, Maude
Bennett, Julia (of MayFisk'sCo.)(2)
Beaumont, Nellie (2)
Beaumont, Stella (3)
Buckingham, Fannie L. 6c.
Brooks, Nellie
Christy, Maggie (2)
Cooley, Annie (care Frank Cooley)
Chappelle, Rose (of Richmond'sOp.Co.)
Christie, Frankie (danseuse)
Cerito, Mlle. (danseuse)
Cummings, Emma (late of NewHaven, Con.)
Cussman, Cora
Constantine, Mrs. Eveline
Carter, Carrie
Dailey, Pollie (vocalist)
Drayton, Allie
Dottie Dimple
Davenport, Fannie
Ellis, Florence
Emmonds, Julia (of Richmond's Co.)
Ellis, Lillie (of Fox's, Philad.)
Freeman, Millie (contortionist)
Forrest, Lillian (2)
Francis, Leona
Fortescue, Mrs. G. K.
Fisk, May
Fletcher, Lizzie (Lizzie Hollis)
Fisher, Kate
Gilroy, Mrs. Jennie
Gray, Ada
Grant, Alice
Gilmore, Alice
Gilbert, Jennie
Howard, Nellie (Rose Doyle)
Howard, Minnie
Herring, Fannie
Hamilton, Maude (p. o. m. London, Eng.)
Holmes, Mrs. E. B.
Harland, Rose (p. o. m. London, Eng.)
Jester, Mrs. Bessie W.
Jourdan, Alecia
Johnson, Mamie (of Novelty Co.)
Kimball, Jennie
Kellogg, Alice
Livingston, Stella (cornetist)
Loder, Minnie
Leland, Rose (song-and-dance)
Loraine, Emma
Lawton, Minnie
Lee, Miss (burlesque "biz")
Linden, Lillie (2)
Love, Alice
Lucille, Fannie
Merritt, Mrs. Martha
Markham, Pauline
Marble, Helen A.
May, Etta (vocalist)
Mahretta, Mlle. (of May Fisk's Co.)
Miller, Mrs. Minnie
Moore, Clara (of Coliseum, Cincinnati)
Murio, Louise (vocalist)
Marble, Helen A.
Nelson, Sara
Nelson, Miss S (p. o. m. London, Eng.)
Nathan, Sara A.
Oates, Mrs. Jennie
Pearl, Maggie (song-and-dance)
Robeson, Erba V. (2)
Seiffart, Miss J.
Raymond, Nellie
Sherwood, Alice
Stickney, Rosaline
Stokes, Mrs. Emma
Snyder, Mrs. M. B.
Stuart, Maude (of HelenD'Este'sCo.)
Shanley, Mrs. Josephine
Starr, Ophelia
Sarony, Nellie
Sanford, Nellie (p. o. m. Liverpool, Eng.)
Stanwood, Ada
Tiffany, Annie Ward-
Turnour, Mrs. H. 6c.
Vernon, May
Vernon, Beatrice
Wilson, Julia (of Den Thompson's Co.)
Wilson, Mrs. Mike 6c.
Webster, Lizzie (of ParkThea., Brooklyn)

GENTLEMENS' LIST.

Arlington, Joe
Aymar, W. F.
Adams, "Yank"
Addams, John P.
Avery, Frank
Aymar, Fred
Anderson Bros. (sharp-shooters)
Atwood, T. (of Collier's Co.)
Bryant, L. J. (2)
Burtons, The
Banks, Billy (comedian)
Bliss, Geo.
Boissett Family
Brown, Col. T. A.
Bruno, Gus
Brown, F. A. (of Coombs' Co.)
Brooks, Ellis L.
Binney, F. (of Gibson & Binney)
Brazzier, J. T.
Bingham, — (ventriloquist)
Barnum, P. T.
Bishop, G. H. & T. Bingham (2) 3c.
Bowron, W. L.
Basye, E. E. (manager)
Bland, Jas. (of Sprague's Minst.)
Boyd, C. (of Boyd & Wade)
Bly, Frank C.
Burgess, C. (of Buffalo Bill's Co.)
Batcheller & Doris (3)
Bryant & Hoey
Burnell, Geo B.
Brennan, H. R.
Boniface, Geo.
Cummings, Billy
Caro, J. M. (magician)
Coleman, Ed.
Chenney, J. A.
Campbell, F. (with McKean-Campbell's Co.)
Cereni, Harry
Cohen, G. (of Rice's Co.)
Carter, Billy "C. B." (3)
Cummings, — (of Cum. & Hines)
Cresswille, J. A.
Callender, Chas. (2)
Courtney, Fred
Cance, Geo. (of Sells' Circus)
Cooper & Bailey
Campbell's Circus, Manager
Coney, Geo. W.
Cotton, Ben
Coolly, J. (of Callender's Minst.)
Chace, W. (late of Miner's Thea.)
Coup, W. C.
Coup, Geo. W.
Clute, Eddie
Cahills, The
Dixon, T. B. (of Haverly's Minst.)(2)
Drew, T. (of Young Apollo Club)
Doris & Batcheller
Dupree & Benedict
Doehanty & Hengler
DeBar, Bob
DeSalas, Brindis (of Georgia Minst.)
Dickson, H. (comedian)
Donohue, Mr. (of Donohue&Hawley)
Devlin & Tracy
Delmore, Ralph
Duyer, John J.
Dingess, R. S.
Donivan, J. W.
Elliott, Edwin
Ellsworth, A. (of Ellsworth & Eaton)
Elliott, W. (of MaggieMitchell'sCo.)
Everett's, H. (of Reid's Eagle Clock Co.)
Everett, Geo. (spiritualist)
Ferdinand, Mr. (magician)
Fitzpatrick, J. H.
Foreman, C. Ed.
Fowler, T. B.
Fuller, H. (of Murphy's Comb.)
Fitz, Jr., E. B.
Fox, W. H. (Dutch "biz")
Flynn, J. (of Keating & Flynn)
Fuller, Hugh
Fields, John (musical-moke)
Finn, John (song and-dance)
Foley, Chas.
Fursman, G. (of Campbell'sCir.) (2)
Freise, A.
Fraser, Robt.
Frohman, Gustave
Forbes, Chas.
French, Edwin
Fields, W. (of Fields & Leslie)
Forbes, Ned
Frost, Hyatt
Fursman, G. (of Van Amburgh's Cir. Privileges)
Forepaugh, Adam
Freeman, Willie
Fields & Leslie
Gale, Walter
Golden, ? (of Park Thea., Brooklyn)
Good, A. D. (musician)
Girard Bros (song-and-dance)
Garland, Jos.
Gibbons, Frank A.
Gulick, James T.
Great London Circus, Manager
Gilday, Chas
Gardner, Master Charlie
Granger, Bud
Griffin, J. G.
Geyer, Frank
Gaston, Sam (with Sacred Ox)
Guy, Sr., Geo. (2)
Harreman, Chas A.
Heywood Bros.
Holske, E. C.
Holland, Paul (gymnast)
Henderson, C. W. "H J." Manager (2)
Holbrook, J. (of Holbrook & Ryan)
Horton, Wardy
Harris, John (minstrel "biz")
Howard, L. (of Odeon Thea., Baltimore)
Hart, Harry (minstrel "biz")
Hall, H. T. (of Howorth's Hibern.)
Husted, H. C.
Howorth, J. (of Howorth's Hibern.)
Hanley, M. W.
Holly, James
Hamilton, Wiley
Hutchinson, J. L.
Harvey, J. H. (of Buffalo Bill's Co.)
Irving, Phil H.
Ince, John E.
Jefferson, Jos.
Jackson, Hart
Jefferson, Jos (Rip Van Winkle)
Kyne, Frank (of Burr Robbins' Cir.)
Kurtz, Geo.
Kendall, Ed.
Kremer, A. (of Ad. Richmond's Co.)
Keene, Alfred (2)
Kent, E. W.
Kiralfy, B.
Kent, Frank 6c.
Kopp, F. (of Van Amburgh's Circus)
Kernell, Harry
Keating & Sands
Kerry, Thos. (of Kerry & Mack)
Lucy, Mr. (late of Shelby's Adelphi)
Lair, G. (with Leotard Bros.)
Ligon, J. H.
Locke, "Yankee"
Lyle, Jas.
Lorella, J. C.
Lent, Jr, L. B.
Leotards, The (2)
Levantine, F. F.
Liston, Hudson
Leslie, James (comedian)
Leake, W. H.
Leslie, Roy (vocalist)
Lascelle, Lyman
Lorella, Tom 6c
Lotter, John (of N. Y. Serenaders)
Lair, G. (of Levi & Lair)
Leopold, Mr. (of Hamilton's Circus)
Landis, W. H.
Morello, W. (of Morello Bros.)
"M. A. C."
Mack, J. W. (manager Jen. Hughes' Co.) (3)
Mathews, C. C.
McCullough, John
Morris, W. W. (of Haverly's Minst.)
Markham, H. M.
Milton, Billy
Maflin, A. W.
Murray, M. C.
Masters, John E.
Moreland, Hart A.
Morris, Chas. (of "Continental 3")
Mackay, J. (of Grover's Comb.)
Miles Bros.
Morgan, W. (of Richmond's Op. Co.)
Morris, W. (of Haverly's Col'd Minst.)
Martino, Prof.
Master Charlie (boy fire-king)
Macready, J. (of CrispSisters' Co.)
McDonald, James
Milton, Billy
Mack, W. (of Our Boarding Ho. Co.)
McNish, Frank
Morrissey, Thos. (Irish "biz")
McDonald, C.
Morgan, J. C.
Moore, F. C.
Nicholson, Paul F.
Neary, Martin
Nunnemacher, Jacob
"Opportunity"
Omohondra, Dr.
Original Irish 4
O'Keefe, W. (of Emma Leland's Co.)
O'Neill, Daniel
O'Connor, Jas. Owen
Owens, Jno. R.
Pell & Lewis
Plaisted, Fred
Plattner, Clattner (balloonist)
Powers or Chas. Collins, John
Pastor, Tony
Powell, Jen.
Pullman, G (of Gt. London Circus)
Palmer, Robt.
Pfaff, H. C.
Potter, W. J.
Queen & Belle
Riley, Jake (juggler)
Ryan, Ned (of Holbrook & Ryan)
Recker, Robt. (of Emerson's Minst.)
Riley, Jacob
Rowland, W. (of Forepaugh's Cir.)
Rowan, Geo.
Ronaldo, Geo. (of Washburn's Co.)
Rice, Col. J. H. 3c.
Ryan, J. H.
Rents, Fred (rope "biz")
Richards, Al
Retlaw, Wm. (2)
Ricsaby, John (2)
Robinson, O. S.
Retlaw & Alton
Roberts, Wm.
Redmond, J. (of Redmond&Clifton)
Rankin, McKee
Sells Bros.
Seigrist, Louis
Smith, Sidney (comedian)
Smith, John (banjoist)
Stuart, Ed. (of CrispSister'sCo.)
Smith, Jas. R.
Suydam Bros.
Spaulding, W. (of Spauld, Bell R.)
"Star"
Steere, J. E. (2)
Strickland, W. (of Haverly's Minst.)
Sprague, D. J. (2)
Sanford, J. L. (2)
Staleg, Jake
Stewart, Ed. (of Stewart's Comb.)
Stone, H. H. (of Amy Stone's Co.)
Sparks, Joe (of Sparks Bros.) (2)
Stetson, E. T.
Stanley, C. H.
Swain, S. C. (2)
Straight, Ned
Snow, L. A.
Stuebgen, Frank (leader)
Swonsbourne, Chas. (2)
Sarony, Waters & Kelly
Sullivan, Dan Morris
Sheridan, F. (of Sheriden Bros.)(2)
Selleck, M. P.
St. Clair, Archibald
Sommers, Gus (banjoist)
Sheerans, The
Townsend, F. (of Van Amburgh's Cir.)
Thompson, D. (of Josh. Whitcomb)
Thatcher, Chas. (pianist)
Turner, G. (of Turner & Wray)
Turner, Dick
Treville, Walter (of Henderson's Co.)
Thomas, F. (of Thomas & Watson)
Tryon, H. C.
Toole, T. R.
Thompson, C. J.
Vandenhoof, Geo.
Villa, S. B. (2)
Williams & Sullivan
Woodford, R. W.
Wilson, Chas.
Woodson, Harry
Wade & La Clede
Warner, Dr. (of Warner's Museum)
Woodvill, Jas. (comedian)
Warfield, Tom
Weiffenbach, Prof.
Wright, Charlie
Weimer, Henry
Williams&Sullivan
Winnett, Tommy
White, Cool
Watters, G. (of Walter's Dram. Co.)
Wood, J. A.
Wildman, F. J.
Webb, J. H. 2lc.
Wood & Beasley
Wren, Fred (comedian)
Young&Wife, Chas.

THERE ARE LETTERS in Madison (Wis.) Post-office for Annie Wakeman of Clifford's Troupe; Ole Bull and George Winslow.

INTRODUCTORY.

MONDAY, Feb. 24, '79.

The season of Lent, which begins on Ash Wednesday, Feb. 26, is not likely to seriously interfere with theatrical entertainments, although it may place an embargo on fashionable balls, receptions, tea-kettles, kettle-drums, bass-drums, and festivities of a like character. Formerly, theatrical managers dreaded Lent as they dread the presence of the sisters and the cousins and the aunts of the soubrette, or of the star of the evening, or the leader of the dancers. And certainly they had good and sufficient reason for dismal forebodings, for, with the advent of Lent until the going-out of the same, managers and their treasurers had little or nothing to do in the way of counting up profits, which were as meagre and spare as a living skeleton in an uncertain sideshow. To purchase four-per-cent U. S. securities at such a time was never dreamed of, and a request for a slight instalment on the previous week's salary was a piece of impertinence never for a moment tolerated in any well-regulated temple of the drama. But a change has come o'er the spirit of their dreams, and the stage now has *all* seasons for its own; the manager heeds not the Lenten term, nor does the indefatigable treasurer shut down on salaries, or curtail the ordinary expenses of running the house. With a dexterity worthy of a professional dealer of cards, he handles the pasteboards or coupons, the while assuring the early comer that the house is sold up to the last four rows in the orchestra, and not a single seat is in the possession of the dreaded speculator!......Brother Talmage appeared in a new role on the evening of Feb. 18, when, as an old sport in general and as a rowist and baseballist in particular, he told how races were lost and won in the days when *he* ornamented the turf with his presence, and feathered his oars in the waste of water like the bo's'n of the captain's gig. He was seen to far better advantage in this recreative role than in his recently-adopted specialty of walking the tight-rope while occupied in the very difficult act of juggling five oranges with one hand......Fearful things are happening since the introduction of "The Pinafore;" and when and where all the confusion worse confounded is to end we are not able to form so much as the skeleton of a conjecture. Never was the need of an international copyright law so badly felt as it has been since the introduction of this international lore as embodied in "The Pinafore" borne on the bosom of its native element. It is "water, water, everywhere," where it ne'er has been a-fore. [By giving it the proper emphasis, this word can be made to sound like *Pinafore*.—ED.] Brothers Gilbert and Sullivan sowed the wind, and managers everywhere are reaping the whirlwind. Its ravages are terrible. One dear brother, Bradshaw by name, a singer in good standing in the choir of Rev. Dr. Boardman's church, N. W. corner of Broad and Arch streets, Philadelphia, feeling the need of a little more saving grace in the shape of trade-dollars, sought and obtained a position among the choral crew on board "H. M. S. Pinafore" farther down Broad street. When the meek and lowly ones heard of this suicidal act they bounced him like he was an India-rubber ball, and then they went to church and listened to a discourse on "Christian Charity and the Prodigal Son," with the fatted calf thrown in as Bradshaw was thrown out. Ah! if he were in London, where even the children cry for a "Bradshaw." Bear with us, beloved brethren, while we write this beautiful poem on

THE REIGNING SENSATION.

O Sullivan and Gilbert!
You've much to answer for;
We've no desire to kill, but
We'd like to "take the law"
On you for daring to concoct
"H. M. S. Pinafore."

For through our mighty country,
Where quiet reigned before,
Now shrieks the festive fiddle,
Now sounds the trombone's roar,
While everybody shouts and sings
"H. M. S. Pinafore."

Our managers have got the craze,
Their cry is still for "more;"
Such fights for "singing chambermaids"
Were never seen before—
On nearly every stage is heard
"H. M. S. Pinafore."

Ere long as Captain Corcoran
Will John McCullough roar,
While Janauschek as Hebe
Will warble from the score,
And Jefferson as Deadeye
Catch many a loud encore,
And "bless their stars" that they "put on"
"H. M. S. Pinafore."

......The show-world lost a big attraction last week in the death of Annie Wood, the fat girl. She was as amiable as she was fat; even the Circassian girl felt a sisterly pride in *Annie Wood*; there is not a living curiosity in the country that is not ready and willing to bear testimony to her private worth and goodness; and they are the people who would have seen her faults, if—*any would*......While Steele Mackaye was about it, why didn't he take Stanley's *whole* title for his play?—"Through the Dark'—Continent."......"The Sorcerer," presented at the Broadway Theatre last week, has no reference to, and therefore must not be confounded with, that other *saucer-er*, a dishwasher. This is a clever little bit, but here is something much neater: After seeing "The Sorcerer" at the Broadway, we proceeded to the oyster-counter of the Sturtevant, on the next block, and gazed benignly on the delicious shell-fish that confronted us. Said the well-trained oysterman: "Plate o' raw, sir?" "No; give us a *saucer raw*!" The whole house raw'd at this brilliant sally, and during the hilarity we quietly dispersed......"Our Jim" has just handed in this item as a bit of theatrical news: "Genuwine Ward is making a tower of some of the small New England towns. This is a difficult thing to do." This brilliant scintillation was suggested probably by the reconstruction in Philadelphia of "The Tower of Babel."......Recently, in Oswego, N. Y., a colored woman gave birth to her fourth pair of twins. Let's make a show of her, for she is more successful with hers than Wheeler was with his "Twins."......A full line of acrobatic and gymnastic preachers is now being organized, the latest to tumble to it being dear Brother Agnew of Philadelphia, but who, in his initial performance on Feb. 16, failed to meet the requirements of the bill, and, in attempting the Giant Swing, missed his hold, and came down outside of the net which had been carefully prepared to receive him should he fail to keep his end up. Next time the dear brother would do well to put a little more rosin on his hands, as that will enable him to stick closer than a brother. Jimmy, bring forth the untamed machine. "Give her full rein?" Aye, aye, me hearty, and let her have her head-light. "Grease her?" No; the subject is oily-gammon enough.

HERE SHE GOES.

There was a queer preacher named Agnew,
Who never the need of a rag knew;
In a terrible rage
He denounced the stage,
But no one was hurt but poor Agnew.

......Our critical friends should not confound Mary Anderson the juvenile with Mme. Anderson the walking lady......Like the crocuses, the circuses are already beginning to sprout; and W. C. Coup, we are told, is raising a crop of two-legged giraffes. Our informant has probably mistaken some ostriches for giraffes......"Bob" Burdette, Esq., is ravaging the country and telling what he knows about "The Rise and Fall of the Moustache." Does Robert ever give a thought to the pain he causes to those of us who are so persistently struggling for a "rise" in the market? And does he ever think of the sisters and the cousins and the aunts of the unsuccessful hair-raiser, or of *all* the other hearts that would ache? Does he? This is a serious subject to touch upon. R. B. had better pause in his wild career......Take notice, showmen! There is a man living on the beach at Barnegat, N. J., who has a number of cats without tails—born in that incomplete state, if we may so express it. We do not give the name of the party who raised this crop of tailless cats from a castaway, because should the Society for the Prevention of Cruelty to Animals get upon his track they would no doubt prosecute him for cutting off his cats' tails, and that would be a sad ending to this tale......The Kellogg Opera Troupe were considerably shaken up on Feb. 20, when the train they were on flew the track on its passage from Boston to Hartford. At night, however, they came up smiling and performed in Hartford. Wonder what Clara Louise's mother thought of it? When we come to consider "what might have been" the result of this shake-down tears well up into our eyes, and yet we cannot help smiling at the comical manner in which "dot leedle Shairman band" was mixed up, and the nearest beer-store some twenty miles away. Guess Haverly's Her Majesty's Operatic Troupe must have felt very sad when *they* heard of the accident......Dot Oofty Gooft he vas come oued, und dot Mrs. Hooper don'd vas know dot leedle bisdol vas loaded. Dey vas don'd go mit dot court-house again. [We have given this item of court news in the German language; but it is easy of translation, our readers having been made familiar with the dialect through the publication in our columns of Oofty's compositions.—ED.]......Another war with "Mexico" was threatened when Joaquin Miller's new play was produced at the Grand Opera-house; but now that the cause of hostilities has been removed, peace reigneth forevermore. Let us rejoice......In addition to the mites on exhibition at Bunnell's American Museum, there is a talking-machine, and it isn't a woman either; which, *some* people think, makes it the more remarkable and wonderful. Likewise an Arab giant......Baseball-players should remember that they will be held responsible if they attempt to use "The Mulligan-guard Ball," which is the sole property of Edward Harrigan, who manufactured it......James Hearne, whose recent success in Chicago was noticed in last week's CLIPPER, is not "Hearne the Hunter," of whom you may have heard, but the Irish vocalist and dancer of that name. We like to be particular in matters of this kind......Should you desire to see tights which cost one hundred dollars per pair, to Indig go. If you want other varieties, everything in that line Blooms lovely in the Bowery......"Uncle Tom's Cabin" was set up in the Bowery Theatre last week. There is really no need of despairing of the future of the stage so long as "Uncle Tom" holds the boards. Even Sunday-schools approve of Mr. Beecher's sister's immortal Stowery, and patronize the play—when the manager sends complimentary tickets. But professional rivalry has been so sharp in this matter that the student of things theatric is sometimes at a loss to determine which is the genuine "Uncle Tom," and which the spurious. We modestly offer the appended solution to this knotty problem, merely prefacing the gem with the remark that Messrs. Gotthold & Rial have been for some time managing an "Uncle Tom" combination.

CLEAR AS DAY.

We have had "Uncle Tom" combinations,
As everyone knows, by the score,
And the peoples of various nations
Have steadily cried for more;
But those who have grumbled at finding
Some counterfeit troupes in the past,
Should all be contented, because they've
Gotthold of the Rial thing at last!

[Don't get riled because it is necessary to read "Rial" real.—ED.]

FACT AND FANCY FOCUSED.

The Missouri Court of Appeals on Feb. 18, in the case of Mrs. Harriet De Bar against John G. Priest, trustee of Mary O. Jones, affirmed the validity of the power of attorney, executed by Mrs. De Bar jointly with her late husband, empowering the attorney in fact to relinquish her right of dower in her husband's estate. Besides being the attorney in fact of Mr. De Bar, Mr. Priest was the executor of Mrs. De Bar's estate under the will. A protracted contest in the Probate Court resulted in the validity of the document being sustained. To test the matter a suit was next brought against Mr. Priest in the Circuit Court, where it was also adjudged valid. The Court of Appeals has now endorsed the ruling of the Circuit Court......On March 8 George Vandenhoff is to begin a series of readings from Charles Dickens at our Union-league Theatre......The St Cecelia Society of Brooklyn, N. Y., give a concert at the Academy of Music, that city, on Feb. 25......A falling curtain in Woonsocket, R. I., on the night of Feb. 19, spared the head of Miss Genevieve Ward, but knocked off Jane Shore's wig. Such, in effect, is a Tooke-ian bulletin......Anna Dickinson is under contract to play for one week in San Francisco, and to deliver twenty lectures in California and Nevada......The serious illness of Reuben E. Springer, music's staunch patron in Cincinnati, is reported......Miss Isabella McCulloch is to sing on Feb. 27 at Dr. Chapin's church, for the benefit of its contralto, Mme. Ashforth......"Ours" ceased to be anybody's on Saturday night last, and to-night "Spellbound" takes its place at Wallack's Theatre. It is the melodrama of "Pauline," made familiar by John Oxenford's adaptive pen, and it is now furnished with a prologue by Boucicault, and a "front scene" worked in by Lester Wallack......Adolph Neuendorff sails for Europe on April 18 in search of solo-players and the like, and will return in June......"The Sorcerer," with Violetta Colville to the fore, is to be brought out at the Lyceum Theatre on March 10. It is announced that Miss Louise Leighton, Miss Nellie Mortimer, Miss E. Howard, and Messrs. Humphries, Barnard, R. Dunken and Gaston will also be in the cast......Remenyi, S. B. Mills, Gertrude Franklin and F. Dulcken are to give a concert at Association Hall, Harlem, this city, to-night (Feb. 24)......It is a curious case, that of De Murska's $2,800 worth of diamonds, alleged to have been abstracted from her room on the night of Feb. 20, while she was attending a Chickering Hall concert in which her husband participated. Their valet, who was also a sort of companion, and who had been left in care of the room and the jewels, was arrested, and discharged. The queer part of the story is that the thief should select a portion of the diamonds, breaking off some of the jewels from a breastpin, but leaving others valued at $4,500......Col. R. J. Dodge, father of Frederick Paulding, is an author as well as a soldier. He has written "The Black Hills" and "The Great Parks of the West." Like his mother, Frederick is an only child......Albani, after her Russian engagement, will visit Paris before returning to England. An event that is said to have never had its parallel in the history of Italian opera in Russia is recorded of her—the Czar went on the stage in St. Petersburg, after the second act of "Faust," to compliment her......It remained for a Western journalist to discover that Remenyi plays the fiddle "with a subjugated and tremulous spirit."......Joseph Jefferson Holland, who makes his metropolitan debut, is this week added to the forces at Wallack's, where Miss Mabel Jordan also appears for the first time......It is stated that Adolph Neuendorff is to direct the music at Brighton Beach, Coney Island, next Summer. His orchestra will comprise fifty performers......E. A. Sothern has seen Rome, but is not ready to die. His ambition is to play Dundreary just once in the Coliseum, to an audience of 85,000 persons......Prior to departing for California, Anna Dickinson read her new play "Aurelius" to a few literary and personal friends in this city last week......The new Opera-house in Burlington, Vt., said to be the only one in that State, is to be opened to-night (24). It has been erected by John P. Howard of this city......Mrs. Charles Dickens is suffering from the effects of a fall she met with several years ago......Meta Bartlett last week took the place of Stella Boniface in "Ours." The latter lady is ill, and her part in "Spellbound" was transferred at first to Miss Rose Osborne, who goes to California without playing it. It has at last been settled upon the shoulders of Mabel Jordan......William Demmitt, grandfather of Marie Litta the prima-donna, died in Bloomington, Ill., Feb. 19, aged 81......Signor Luigi Gustavo Fazio di Pinto da Campo Basso, now in Rome, Italy, is the smallest pianist in the world. As he is only two feet high, very little of him is visible but his name, which is a good deal......An effort to obtain signatures to a formal invitation to Charles Fechter to play in Washington, D. C., for a week, has not proved successful......It cost Wilhelmj $125 to write that name on the register of a Macon (Ga.) hotel recently. He does not know who got it......A severe attack of bronchitis has interfered with John B. Gough's series of lectures in England......Elsie Moore is having a play written for her......W. H. Beckett, a baritone formerly connected with the English Glee and the Mendelssohn Glee Club of this city, is now in London, England, studying under Randegger. He is to return here next April......Etelka Gerster on Feb. 19 called upon President Hayes and wife at the White House, and sang several airs from "Sonnambula" and the jewel song from "Faust." Afterwards Mrs. Hayes sent to her a basket of beautiful flowers. In the evening Mme. Gerster attended the closing reception of Senator and Mrs. Matthews, with whom she received for more than an hour, her presence attracting a large majority of the most distinguished persons in Washington, including most of the Senators......Marie Roze has accepted an invitation to sing at the next Apollo Club concert, Brooklyn, N. Y......It would appear that professionals, whether actors or singers, find heaven in Brussels. It is stated that Messrs. Coquelin and Delaunay received $200 a night and a share of the profits at the Galeries Theatre, and Mounet Sully and Sarah Bernhardt received half the receipts, $1,200 a night, between them. At the Monnaie Opera, Adelina Patti and Nicolini were paid $1,750 a night......*The Rochester Democrat* shows how an actor in prosperity can recall the "days when he was hard-up:" "During his recent engagement here Den Thompson settled a board-bill for thirty dollars at one of the hotels, contracted long ago, and he also surprised a railroad conductor by repaying a borrowed five dollars which that official had long since forgotten. In Toronto, where he plays this week, Mr. Thompson owes $1,700, and we understand that he has called a meeting of his creditors, and intends playing there until he has paid back every cent."......The delightful story that a chestful of original music in the manuscript of Sebastian Bach had been discovered by Robert Franz, the German musical critic, is not, of course, denied by Sebastian, but it is by Robert......There is goodness in Wilhelmj, as in Den Thompson. A few days ago, just before his arrival in Columbus, O., there had died there a woman who was very fond of music, and had eagerly anticipated the pleasure of hearing him play. A message was sent to Wilhelmj, and he visited the house of death and requested the privilege of playing a requiem, as is the custom in his own German home, which was granted......In the spectacle of "Une Fete sur la Glace," recently brought out at the Winter Circus, Paris, the arena is converted into a sheet of ice. Peasant men and women first appear skating along, carrying on their heads baskets of fruit and vegetables: the next scene is a reindeer hunt by armed men with pikes; then a market on the ice, which is followed by dancing on skates, with comic scenes; and, finally, a race with sleds in the midst of a heavy snowstorm......Exeter Hall meetings have been organized in London for ballet-girls, and are very popular. After partaking of tea with the "rollicking bun and gay Sally Lunn," as W. S. Gilbert hath it the girls sing hymns, listen to addresses, or enjoy a social chat.

CITY SUMMARY.

FREDERICK PAULDING made his metropolitan debut in the Lyceum Theatre, Feb. 17, and played throughout the remainder of the week to a fairly numerous attendance. The vehicle selected was Tom Taylor's tragedy, adapted from the French of Victor Hugo, and entitled "The Fool's Revenge," which was cast as follows:

Bertuccio...Fred'k Paulding	Bernardo Ascoleti, Orden Stevens
Manfredi...Frank Mordaunt	Ascanio......Miss Genevieve Francesca,
Guido Malatesta, F. R. Pierce	Miss Constance Hamblin
Serafino Del l'Aquilla, O. H. Barr	Fiordelisa...Miss Laura Don
Torelli.........Jos. Frankau	Brigitta, Mrs Louisa Eldridge
Ordelaffi.........Geo. Gaston	Ginevra...Miss Grace Logan

This young gentleman, who for stage purposes has dropped his real surname of Dodge and assumed that of his mother before marriage, we are told by his manager, has adopted the stage simply from an unconquerable love of dramatic art. We are also informed that he is now striving to obtain sufficient success by the portrayal of a round of leading characters in standard pieces to warrant him in assuming the position of a star actor; that he will not be content with any minor position: and in short, that, rather than enroll himself as a member of any stock company, he will give up the business. Hitherto his practice has been confined to acting occasionally with amateurs in the West, and to a single week's tour in the New England circuit, when he played a part in "Maud's Peril," some of the company being recognized professionals. We make this statement in order that what we may hereafter have to say regarding his artistic abilities may be properly understood. If a young man desirous of becoming an actor happens to possess sufficient capital to purchase an expensive wardrobe, hire a theatre, engage a company to support him, and to liberally advertise his undertaking, so that the attention of the public will be attracted, and then plays a round of leading characters with the hope of enlisting the attention of managers with a view to subsequently getting an engagement in a minor position, so that he may learn his business in a thorough and proper manner, he deserves encouragement. His merits should be extolled, and his faults and shortcomings kindly pointed out and leniently dealt with. The debutant in this instance does not present himself for public approval under like circumstances; but wishes to be considered an equal with the male stars who now grace our stage, every one of whom served a long and conscientious apprenticeship in a stock company before rising to his present position. Mr. Paulding has commenced at the wrong end of the ladder, and, we think, committed a grave error in selecting as his initial character one which has hitherto been made prominent on our stage by a single actor—Edwin Booth. He has brought himself into direct comparison with the artist last named, and the result is we find his entire impersonation is but a copy of Booth's, his stage business, and at times even the tones of his voice, being almost identical. Mr. Paulding has a good figure, a powerful and well-modulated voice, his enunciation is distinct, and his reading is intelligent. He possesses little knowledge of the art of making up his face, and his wig and beard had a decidedly amateurish appearance. The peculiar gait and manners which Bertuccio assumes in his character of the Jester were not evenly sustained, being too marked at times, and wellnigh forgotten at others. In the quiet, pathetic scene between Bertuccio and his daughter in their home, Mr. Paulding was seen at his best, and he elicited deserved applause. In the last act he was overweighted, and some persons in the audience were inclined to regard his portrayal of the Jester's mental tortures from a comical standpoint. That Mr. Paulding, by close application and conscientious study in a good stock company, might become a good if not an excellent actor, there is little doubt; but there is considerable doubt of his attaining the fruition of his present aspirations. The support was good, Frank Mordaunt as Manfredi, Frank R. Pierce as Malatesta and Mrs. Louisa Eldridge as Brigitta, who recently acted those characters with Edwin Booth in the Fifth-avenue Theatre, being fully up to their respective standards of merit. O. H. Barr's impersonation of Del l'Aquilla was manly and consistent; Miss Constance Hamblin gave a dignified and forcible portrayal of the Duchess Francesca; Miss Laura Don's Fiordelisa, while not lacking in archness, was ingenuous and natural; Miss Grace Logan, whose resemblance to her elder sisters is most marked, delivered the few lines assigned her as Ginevra intelligently and with becoming modesty; and the remaining characters received thoughtful care at the hands of their respective exponents.

AT THE WINDSOR THEATRE the novel features which lent effective aid to the amusement of well-filled houses embraced Emile and Pauline Ames' plantation sketch "The Return from the War;" Lula Delmay and H. R. Archer's vocal interlude "The Music Lesson;" Turner and Geyer's acrobatic songs-and-dances;" Emma Hoffman's seriocomic vocalism; Howard and Thompson's Hebrew sketch "Glass Put In;" Francis and Wilcot's horizontal-bar act;" Pell and Lewis' "Hottentot Musketeers;" and the Grinnells' duets. The new arrivals Feb. 24 are the French Twin Sisters, Kelly and Ryan, the Carleton Sisters, Joe and Annie Burgess, and Constantine and Lawton. The production of "H. M. S. Pinafore" is postponed until March 3.

AT THE TIVOLI THEATRE the attendance during the past week has been large. The newcomers include the Courtland Sisters, who appeared to much advantage in operatic vocalism, and deserve special mention for excellence. The other prominent novelties were Flora Moore's Irish vocalism; Foley and Sheffer's "Uncle Ike's Jubilee;" Wood and Mack's specialties, introducing banjo and bone solos; Bob and Alice Daily's sketch "Life in the Streets;" George Levanion's daring aerial leaps; and Georgina Smithson's "La Fille de Madame Angot," personating four characters with changes of costume. On Feb. 24 Lena Aberle, Seamon and Somers, Lulu Delmay and H. R. Archer, and the Boissetts commence engagements here.

"UNCLE TOM'S CABIN" was revived at the Bowery Theatre last week, and the good fortune which has attended this drama on former productions appeared in no way to have deserted it, the house being well filled every evening by audiences who evidently derived much gratification from the performance. Chas. Foster, Maurice Pike, E. F. Barry, F. M. Wills, Miss Millie Sackett and Little Lucy Kingston effectively personated the respective characters of Uncle Tom, St. Clair, George Harris, Marks, Topsy and Eva, and additional features of attraction were the Louisiana Jubilee Singers, who imparted an air of reality to the plantation scene, and executed a variety of negro songs and eccentricities with capital humor. Considerable care had evidently been bestowed on the scenery and appointments. Joseph Proctor commences an engagement here Feb. 24 in "Ambition, the Throne, the Scaffold and Tomb," which will be followed by the burletta "The Soldier's Return." F. S. Chanfrau appears here March 3.

PEOPLE WERE TURNED AWAY from the Theatre Comique many nights last week, being unable to obtain even standing-room, and the numerous speculators upon the sidewalk in the vicinity of the theatre must have reaped a rich harvest. Andrew Gaffney, who juggles ponderous polished globes of iron with singular ease and grace, and Goss and Fox, excellent song-and-dance performers, were the only fresh appearances, Welch and Rice, Billy Carter and the Brazziers, who were billed, failing to put in an appearance. The reason of the Brazziers' non-appearance is said to have been that one of them was suffering from a sprained ankle. "The Mulligan-guard Ball," which is the chief magnet of attraction, closed the sixth week of its run Feb. 22. Songs by Minnie Lee and Clara Moore, John Shay in the sketch of "Waddy Worried by Spirits," and John Wild, Billy Gray and Harry A. Fisher as "The Brothers in Misfortune" filled out the programme.

THE LONDON was visited by paying audiences last week, the new faces being Mudge and Atkinson, whose comic ability found abundant display in "Cousin Joe's Visit;" Allie Smith in songs-and-dances; Hannah Birch in sketches; and a quartet of French dancers, who proved a decided feature of attraction in their grotesque evolutions. The new arrivals Feb. 24 include Mackin and Griffin, Clara Moore, Lillie Hall, Viola Clifton, Bryant and Williams, and Blanche Selwyn.

NEIL BRYANT'S BENEFIT in the Academy of Music on the afternoon of Feb. 21 resulted satisfactorily, and a very entertaining performance was given by the numerous volunteers whose names appeared in the advertising columns of our past issue.

MRS. FLANDRAU, known as the Mormon Giant-girl, died at her residence, No. 86 West Fourth street, at half-past four o'clock on the afternoon of Feb. 17, after an illness of some weeks. Miss Annie Wood was born in Broadhead, Wis., about eighteen years ago, and at an early age began to manifest a remarkable accretion of fat. She came to this city about two years ago, and was exhibited at Bunnell's American Museum, in the Bowery, being then nearly six feet tall and weighing about 516 pounds. She traveled during the past season with Barnum's Show, and in December last was married to John Flandrau, then with that show, exhibiting in the Hippodrome, this city. Her funeral took place from her late residence Feb. 20, numerous professionals being present, and her remains were interred in Woodlawn Cemetery.

FELL ON THE ICE.—Mme. Ponisi fell upon the sidewalk last week and received such injuries that she is unable to appear at Wallack's Theatre this week......John Matthews, the well-known actor, fell Feb. 23 at the corner of Union place and Eighteenth street, and severely injured his right arm. He was removed to his residence, No. 349 Fourth avenue.

"TRIAL BY JURY," by W. S. Gilbert and Arthur Sullivan, is to precede "Pinafore" this week in the Fifth-avenue Theatre.

KATIE PUTNAM is to act several prominent characters in "The Little Detective" in Niblo's Garden this week.

"THE SORCERER," Gilbert and Sullivan's dramatic cantata, after considerable preparation, the house having been closed for rehearsal for four nights, received its first performance here Feb. 21 at the Broadway Theatre, and proved by the manner in which it was given a disappointment. Expectation had put this as a probable copartner to the taking "Pinafore," especially as it had had a notable success in London; but the glimpses of what it might be, seen during the poor performance given at the above house, will not place it, either for humorous or musical effects, in the same groove of popularity. The music is of a refined order. There are some clever concerted pieces, and several of the numbers have all the "go" in their style to make them catching; but to have them appreciated they must be given with a due regard for the music and a distinct enunciation, points in which most of the members of the company were deficient. Some of the musical phrases so popular in "Pinafore" occasionally appear, and show that Sullivan does not object to borrowing from himself. The humor of the lines is not so quickly apparent or as broad in satire as in "Pinafore," but it is hardly fair to judge of their full effect from the recitals already given. The cast was:

Sir Marmaduke Pointdextre (an elderly Baronet),	Frank Bodworth
Alexis (of the Grenadier Guards, his son)	Tom Bullock
Dr. Daly, Vicar of Ploverleigh	W. H. Crompton
Notary	J. B. Swinburne
John Wellington Wells (of J. Wells & Co., Family Sorcerers)	W. H. Lingard
Lady Sangazure (of Ancient Lineage)	Annie Boudinot
Aline (her daughter, betrothed to Alexis)	Matilda Scott
Mrs. Partlett (a pew-opener)	Florence Wood
Constance (her daughter)	Minnie Clive

With the exception of W. H. Lingard, who made his points effectively in the comic peculiarities of the sorcerer, W. H. Crompton's capital acting as the old vicar, Florence Wood's clever make-up as the pew-opener, in which she admirably carried out the idea of this excessively meek but insinuating old lady, and the singing of Miss Scott, there was no offering worthy of approval. Miss Scott was the only one who did any acceptable singing. Her soprano voice, exhibiting culture, and, although unsympathetic, is capable of better effects than were given, nervousness and lack of stage experience being evident, not only in her case, but painfully so with T. Bullock, who essayed the tenor role, and could neither act nor sing, although he now and then gave some token of a fair voice. The chorus was at times good, and can be made an effective one. The orchestra was not what it should be, and the recital thus in its *ensemble* does but faint justice to the work. The management have put the piece on the stage in a good manner as regards scenic effects and accessories. Preceding the opera the farce of "The Rough Diamond" was given in an excellent manner, Florence Wood's Margery being especially commendable.

"ENGAGED."—The Park Theatre Company having returned from their traveling tour, which closed in Pittsburg, Pa., where on Feb. 14, 15, they acted for the first times W. S. Gilbert's satirical comedy of "Engaged," reappeared in the Park Theatre 17, reproducing that comedy with the identical cast reported in our past issue. Notwithstanding a severe snowstorm, its first representation in this city was witnessed by a numerous audience, and the attendance during the week continued very large. The success of the comedy has been complete, and it is owing in a very great measure to the consummate art displayed by Agnes Booth as Belinda Treherne. Her creation of this role deserves to rank in artistic excellence with the Dundreary of Sothern or the Rip Van Winkle of Jefferson; and it is so near perfection and so thoroughly satisfactory that nothing is left to be desired. She completely grasps the author's meaning, and utters the most farcical dialogue in a grave and earnest manner. It would be impossible to give a pen-picture of the character; but the following incident in the second act, where she achieved her greatest triumph, will convey an idea of its grave absurdity: Clad in deep mourning and while giving utterance to expressions of most poignant grief, she, with apparent unconsciousness, devours a tart, and subsequently searches the apartment for others. The plate has, however, been quietly removed and concealed by her friend Minnie, but she at last discovers it. Her acting in this scene was a triumph of histrionic art, and elicited fervid applause and a recall for the artiste ere the scene was finished. Although the other characters were in the main satisfactorily acted, we doubt if the comedy would have achieved other than a very ephemeral success had it not been for the marked hit made by Agnes Booth. James Lewis did fairly well as Cheviot Hill. Joseph E. Whiting's Belvawney was even and consistent, and Miss Sydney Cowell's Scotch dialect and acting of Maggie Macfarlane were praiseworthy. The comedy was admirably mounted, a landscape in Scotland used during the first act being very beautiful, while the interiors, seen during the two remaining acts, evinced taste and liberality.

A BURLESQUE of "H. M. S. Pinafore," written by John F. Poole, and entitled "T. P.'s Canal-boat Pinafore," was a prominent feature of the performance at Tony Pastor's Theatre the past week. The freshly-painted scenery was a copy of the original, and the costumes were effective. Nearly all of Arthur Sullivan's music and W. S. Gilbert's words, with the exception of Sir Joseph's song "I'm the Ruler of the Queen's Navee," had been retained, and the burlesque was confined to the spoken dialogue. Gus Williams was grotesquely made up as Sir Joseph Lager, and contributed in no small degree to the success of the piece by the well-timed introduction of numerous witticisms. His song "I'm the Ruler of the Entire Navy" made a hit, and was several times redemanded. Miss Alice Seidler as Josephine was attired in a costume which is an exact copy of that worn by the original representative of the role on the English stage, and was seen for the first time in this city, although its counterpart was used at the Boston (Mass.) Museum recently during the run of "H. M. S. Pinafore." The rest of the cast included Capt. Corcoran, Frank Girard; Rackstraw, George Merritt; Deadbeat, J. Lamont; Bobstay, J. R. Morris; Becket, Al. Welling; Bowline, Charles Merritt; Tom Tucker, Ed. Stanley; Little Buttercup, Neil Burgess; Hebe, Jennie Satterlee. Instead of the drop-curtain being lowered to mark the end of the first act, twelve men attired in sailor's garb performed a clog-dance, and after a recall a song-and-dance, which were favorably received. The fresh appearances in the olio included May Vernon, seriocomic; Jeppe and Fannie Delano in musical sketches; Ida Siddons in a skipping-rope dance; Neil Burgess as Mrs. Barnaby Bibbs in "The Coming Woman;" the Twin Sisters French in their specialties; Harry Woodson as the aged darky, singing plantation songs; Fields and Hanson in their sketch of "Waiting for the Train," introducing performances upon numerous musical instruments; and the Springers in "The Cat Duet." Tony Pastor sang a number of his most taking songs, and Charles Worley and Frank Girard acted the opening sketch of "Hard Cheek." An extra matinee was given Feb. 22. Frank Bennett and Georgie Kane, who were billed, did not appear, having dissolved partnership in Newark, N. J., the previous week, as reported by our correspondent. Business good.

A LESSON may possibly be learned from the success which has attended the recent numerous productions of "H. M. S. Pinafore" in this country. Had some American manager purchased of the English authors the sole right of the production of this opera in the United States, presented it in this city, and then threatened legal proceedings against all others who should attempt to produce it, he would probably have thought he had "a sure thing." When managers found it was free property, and it was produced in several theatres here, and in neighboring cities, besides being performed by many traveling companies, the business at the theatre where it was originally produced in this city did not fall off, but rather increased, thus conclusively proving that the other productions, while proving profitable to other managers, helped to advertise the original. Might not the experience thus gained be applied to dramatic productions? Those managers who clamor so loudly about not defrauding foreign authors of payment for their literary labor could, under the circumstances narrated above, imitate the example of Messrs. Ford & Zimmerman of Philadelphia, Pa., who are said to have deposited in a bank there the sum of five hundred dollars to the credit of Messrs. Gilbert and Sullivan, as a royalty for the production of "Pinafore."

AT HARRY MINER'S an excellent programme was presented last week to large audiences, the new appearances being Harry Montague in comic songs, Jennie Morgan in ballads, Harrington and Johnson as Dutch "Dizzy Swells" and introducing their "Phonograph," Wood and Beasley in their musical act, Reynolds and Walling in German sketch "Our Old Arm-chair," Awata Katnoshin in juggling and balancing, Fannie Davenport in vocal efforts, Hall and De Bar as the "Tumbling Nigs," and Prof. Rhinehart with his troupe of trained dogs. Messrs. Moore, Leonard and Weeks, attaches of this theatre, have a benefit on afternoon and evening of Feb. 27, when various novelties are to be produced, and much additional talent have volunteered. The new people this week include the Jackits-chy's Japanese Troupe, Jeppe and Fannie Delano, Matt Green, Campbell and Burke, Boyd and Sarsfield, and Billy Carter.

THE VOLKS' GARDEN was crowded nightly last week by appreciative audiences. The programme embraced numerous fresh features, including George Goodman's clever character change songs, Satsuma's equilibristic and balancing act, Bob and Nellie Brimmer's sketch "The Managers Saved," Budworth and Kaye's "Fun on the Levee," Sanders and Ward's Dutch songs-and-dances, Dan Luke's Irish songs, Minnie Kaye's songs-and-dances, the vocalism of Addie Madden and Mlle. Violetta, and the concluding comedy, entitled "The Three Vagabonds," in which Eloa Carfano, Nathan Rosenbaum and Sam Norman in the prominent roles afforded the audiences a sample of their agreeable humor and lively powers of entertainment. The new faces Feb. 24 are La Belle Gabrielle and the Martinettis, Della Turner, Emma Brennan, Hurley and Marr, Sheehan and McGione, Master Charley and the Whitneys.

AT THE FIFTH-AVENUE THEATRE no change was made in the attractions, and business continued large, many people being unable to obtain admission even at the Saturday matinee. Owing to Henri Laurent singing in Brooklyn Feb. 18, Blanche Correlli sang Rackstraw, and Bertha Foy Josephine, for that night only, as Mr. Laurent resumed his performances 19, and continued during the remainder of the week.

KATIE PUTNAM began an engagement in Niblo's Garden Feb. 17, and acted during the week Little Nell and the Marchioness in "The Old Curiosity Shop" to fair business. On the occasion of this lady's first appearance in this city, in the Olympic Theatre a few years ago, we extolled her artistic merits in delineating these characters, and we find no cause to change our opinion now. Her acting is deliciously realistic and natural, and the individuality of each character was distinctly maintained. The auditorium of this theatre is too large, however, for performances of this class, and the general effect was dwarfed. The support was somewhat uneven, Mr. Tannehill being too melodramatic as Grandfather Trent; J. F. Peters' Sampson Brass was a praiseworthy effort; E. Coleman, whose excellence as Quilp is well known, was especially engaged for that role, and his acting was up to his customary standard of merit; W. C. Crosbie gave a fair interpretation of Dick Swiveller; and Mrs. Baker as Mrs. Jarley, Miss Lottie Murray as Sallie Brass, and Miss Florence Foster as Mrs. Jinnevin deserve creditable mention.

DURING THE LAST WEEK of Miss Von Stamwitz's engagement in the Grand Opera-house she is to act Leah, and John B. Studley is to be added to the company. John T. Raymond begins an engagement March 3 as Col. Sellers.

B. C. AND FRED BENT, the well-known cornet soloists, John Morris, Mr. Bingham, Haley and West, and a troupe of marionettes are the fresh attractions at Tony Pastor's Theatre this week. The burlesque of "Pinafore" is to be continued.

"THRO' THE DARK," Steele Mackaye's new drama, is now announced for production at the Fifth-avenue Theatre March 3. Had not the manager nearly an entire dramatic company on his hands and salary list, although some of them have been farmed out of late, he might find it more profitable to stick to an assured success—"Pinafore."

BRONSON HOWARD sailed for England in the steamship City of Richmond Feb. 22, to look after the interests of his comedy of "Hurricanes," now being acted in London under the title of "Truth."

THE BRAZZIERS, John F. Sheridan and Alecia Jourdan, Ned Barry, the Langlois Brothers and Eloise Allen are billed to open in the Theatre Comique Feb. 24.

FREDERICK PAULDING is to appear in the Lyceum Theatre as Hamlet Feb. 28 and during the rest of the week save at the Saturday matinee, when he will be seen as Claude Melnotte. J. H. Rowe as the King and Owen Fawcett as the Gravedigger are to be added to the support.

BUSINESS continued large with the San Francisco Minstrels the past week, the burlesque of "Pinafore" remaining the chief feature. The changes in the programme included "The Old Sexton," sung by H. W. Frillman; "Sunshine after Rain," by W. Raymond; "The Menagerie," by Billy Birch; and "The Gentlemen Coons' Parade" for the finale to the first-part. In the olio George Thatcher continued his eccentricities, and Hayle and Pickert their clog-dances.

J. F. PETERS of the company at Niblo's Garden is to lead to the hymeneal altar during the present week Miss Florence Foster, a daughter of the late Joseph Foster, the well-known manager.

"MEXICO" was withdrawn from the stage of the Grand Opera-house Feb. 22, having attracted only a fair attendance during the second week of its run.

MLLE. JULIE DE RYTHER is announced to positively appear in the Fifth-avenue Theatre Feb. 24.

SAM. T. JACK arrived in town Feb. 24, and during this week he may be found at the Union-place Hotel.

AT THE PARK THEATRE "Engaged" will be acted until further notice.

MUSICAL NOTES.—Annie E. Beere, contralto singer, was heard in concert at Chickering Hall Feb. 20. She was assisted by Lottie A. Pinner, Harrison Millard, Charles Fritsch, J. S. Hill, and W. F. Mills......The second in the series of chamber-concerts that are being given by Dr. Damrosch and Max Pinner took place Feb. 20 at the Union-league Theatre. The artists were Mrs. Isabella Palmer-Fassett, contralto; Max Pinner, piano; Dr. Damrosch, violin; and Fred Bergner, 'cello......Gotthold Carlberg's fourth symphony-concert came off at Chickering Hall Feb. 22. The soloists were Mme. Julie De Ryther, contralto, and Franz Rummel, pianist......The Anna Granger-Dow Combination, including Mrs. Dow, soprano; C. Fritsch, tenor; M. Arbuckle, cornet; A. E. Stoddard, baritone; J. N. Pattison, piano; and W. G. Dietrich, musical director, gave a concert before the Teachers' Association at Steinway Hall Feb. 22......Gilmore's Band performed in Gilmore's Garden on Sunday evening......De Murska, Sig. Susini, Mlle. Selvi, Sig. Tagliapietra, Miss Markstein, E. Weiner, with W. Colby, accompanist, were heard in a concert at the Grand Opera-house on Sunday evening......The Mapleson Opera Troupe opens at the Academy of Music this evening.

DRAMATIC.

THE PATHFINDERS appeared in the Richmond (Va.) Theatre Feb. 17, 18, 19, in "Scraps," to fair business. The company, under the management of W. T. Powell, played in Scranton 20, 21, Charlottesville 23, 24, and are billed in Lynchburg 25, 26, Danville 27, 28, Greensboro, N. C., March 1, Raleigh 3, 4, Wilmington 5, Petersburg, Va., 6, Norfolk 7......Mrs. F. S. Chanfrau, supported by C. W. Tayleure's company, opened 20 for three nights and a matinee, when "Parted," "Marie the Woman of the People," "Was She Right?" and "Aurora Floyd" were given. Mrs. Chanfrau in her several roles favorably impressed the few who witnessed her performance......"The Danites" is billed for 27, 28, 29, and March 1, playing in Norfolk 24, 25, and Petersburg 26, under the management of W. T. Powell. Then to Charleston, S. C., March 3, Savannah, Ga., 4, Augusta 5, Atlanta 6, Montgomery, Ala., 7, New Orleans (Academy) 8, one week......Robson and Crane are booked for March 3, 4, thence to Norfolk 5, 6.

AT THE METROPOLITAN THEATRE, Minneapolis, Minn., "Moll Pitcher" was given Feb. 14, 15, 17, and "The Sea of Ice" was reproduced for the matinee 15. "The Colleen Bawn" was performed 18, 19, 20, and will continue until further notice. This play is well mounted, and for scenic effects excels any yet produced by Mr. Murray's company there. It is attracting large houses.

FRANK MAYO and company played "Davy Crockett" in New Haven, Ct., Feb. 20. The Boston (Mass.) Museum Company played 22. Fanny Louise Buckingham in "Mazeppa" is billed for 27, 28, March 1.

NICK ROBERTS' "Humpty Dumpty" Troupe played in Toledo, O., Feb. 21, 22, and is billed in Dayton 24, Troy 25, Springfield 26, Xenia 27, Lancaster 28, Columbus March 1.

THE WESTERN THEATRE COMPANY, who played last week in Olathe, Kas., are billed this in Ottowa. W. M. Williams, business-manager, was married to Miss Mattie Barrett of Holden, Mo., Feb. 14.

MR. AND MRS. J. C. WILLIAMSON and company began a week's engagement in the Euclid-avenue Opera-house, Cleveland, O., Feb. 17, playing to good business during the week. They are to be followed 24 by Ford & Zimmerman's Company, producing "Pinafore."......The Academy of Music remains idle this week. Manager Ellsler and the company are showing in the interior of the State to fair business.

AT FOX'S AMERICAN THEATRE, Philadelphia, the Martinetti Family, Dick Stewart, Sam and Carrie Swain, King Sarbro, Mason and Wesley, and Spencer Pritchard appeared during the week ending Feb. 22, on which date all but the four last named closed. "Uncle Tom's Cabin" will be the principal attraction this week.

DENMAN THOMPSON, supported by his own combination, appeared at the Royal Opera-house, Toronto, Ont., Feb. 17, 18, 19, and matinee latter date, in "Joshua Whitcomb." The audiences were large and appreciative, the star being called before the curtain nightly. Route: Syracuse, N. Y., 20, Albany 21, 22, Baltimore, 24, one week, Washington March 3......A complimentary benefit was tendered to Messrs. Scott, Wright and Brown, stage-carpenter, gasman and head doorkeeper respectively of the Grand Opera-house, Feb. 19. The programme was composed of recitations, solos, songs and-dances, etc., by local amateur talent of the city. The attendance was large. Warde & Barrymore's "Diplomacy" company is announced for Feb. 24.

RATHER SLIM audiences attended Joseph Murphy's performances during his last week at the Opera-house, St. Louis, Mo. "Shaun Rhue" was presented 17, and proved to be a clever production. "Help" was acted 21, and drew the largest audiences of the entire engagement. The company disbanded at the close of the present engagement, and Mr. Murphy goes direct to San Francisco, Cal. The next star at this house is John A. Stevens in "Unknown."

LOTTA commenced a two weeks' engagement at the Grand Opera-house, Cincinnati, Feb. 17. Bad weather made the business moderate on the opening night, but thereafter the house was packed. "La Cigale" was given during the first week, and "Musette" and "Zip" are underlined for the second week. The support rendered by Ed. Marble, J. J. Sullivan, and the company was very satisfactory......Alice Oates' Opera Company opens March 3.

MISS FANNY DAVENPORT, supported by the Olympic Theatre Company of St. Louis, Mo., played in Milwaukee, Wis., Feb. 21, 22. Business good. Announced: J. K. Emmet March 3, for one week.

IN PORTLAND, ME., the following companies are booked: At the Portland Theatre, Maffitt & Tarr's "Robinson Crusoe" Company Feb. 26, 27, Boston Museum "Pinafore" Company 28, March 1, Genevieve Ward 11, 12, Frank Mayo 14, Mary Anderson 21, 22, Lawrence Barrett 29, Barney Macauley April 21, for four nights......At Music Hall Tony Denier's "Humpty Dumpty" Company Feb. 28, March 1.

A MANUSCRIPT COPY OF "ENGAGED" is offered for sale. See card.

FRANK GIBSON joined the Wallack Combination supporting John Dillon, as business-agent, at Chicago, Ill., Jan. 29.

HENDERSON'S STANDARD THEATRE COMPANY produced "Almost a Life" at the Grand Opera-house, Indianapolis, Ind., Feb. 17, and repeated it at four subsequent performances. The attendance on the first night was meagre, but as the merits of the play and the company became known business improved quite perceptibly. Both left an excellent impression. Modjeska opens 24 for one week......Miss Affie Weaver of the company at Hooley's Theatre, Chicago, Ill., was in Indianapolis last week, visiting her father, H. A. Weaver, stage-manager of the Standard Theatre Company.

"A MESSENGER FROM JARVIS SECTION" at the Newark, N. J., Opera-house Feb. 21, 22, was well patronized. Booked are Miss Adele Belgarde, who is to make her professional debut, under the management of Horace Wall, as Romeo 24; "A Celebrated Case" 28, March 1; Fanny L. Buckingham 26, 27.

AT THE PARK THEATRE, Brooklyn, last week Miss Kate Mayhew played in "M'liss" to poor houses, except on Saturday night, when there was a holiday crowd present. This week Miss Ada Cavendish appears as Mercy Merrick in "The New Magdalen" and in "Jane Shore," assisted by the Park company. Colville's Burlesque Troupe is underlined for March 3......At the Academy Feb. 21, 22, a company performed "Mother and Son" to fair houses only. The principal characters were sustained by Mesdames Fanny Morant, Marie Wilkins, Ida Vernon, Linda Dietz, Lillian Clark, George Clark and C. H. Bradshaw.

AT THE NATIONAL THEATRE, Washington, D. C., Mr. and Mrs. McKee Rankin and company appeared during the past week in "The Danites" to fair-sized audiences. The scenery was nearly all new, and was a feature of the play. Feb. 24 B. Macauley commences a week's engagement in "A Messenger from Jarvis Section," and will be followed March 3 by Denman Thompson......At Ford's Opera-house Leonard's Grover's company produced for the first time in that city the four-act farce-comedy "H. R. H. the Prince" to fair attendance. The play has not much merit, is full of slang, and seems to have but little plot. The company presented "Our Boarding-house" at the matinee and evening performance 22. They remain another week, and will produce "The Remarkable History of Lispet."

THE "MOTHER GOOSE" COMBINATION open in Newark, N. J., May 5, in the pantomime of "Mother Goose." Manager J. L. Lewis announces that he has obtained the sole right to produce this pantomime from Mrs. G. K. Fox, and that he will prosecute all infringements. See card.

A MIXED BUSINESS was done at the Griswold Opera-house, Troy, N. Y., the past week. Macauley as Uncle Dan'l 17, 18, had two remunerative houses......The Dickie Lingard Combination played "Our Wives" 19, 20, to trifling business......The Knights did a fair business in "Otto" 21, 22. Mr. Rickaby states that a throat-affection prevents Mrs. Knight from singing......"Evangeline" by the Rice Party is announced for 28, March 1.

CHAS. MCGINNIS states that the Julia A. Hunt Combination have not closed their season. They terminated a season of three nights in Chillicothe, O., Feb. 20, thence to Greenfield, Washington C. H. and Wilmington for like periods.

CLOG AND JIG PANTS, Dutch shoes, sketches, etc., can be obtained at Thos. Winnett's advertised address. Mr. Winnett has so far recovered from his late illness that he expects to commence his professional business again.

J. D. MERTON is requested to send his address as per card.

"H. M. S. PINAFORE" was given at the Arch-street Theatre, Philadelphia, on the first five nights and at the Saturday matinee of the week ending Feb. 22, by the Campbell Comic-opera Company. Frank Drew was a very comical Sir Joseph Porter, singing and reciting with rarely unctuous humor; Eugenia Paul sang the part of Josephine very sweetly, and acted it with an ingenuousness that was charming; J. M. Brown was a dignified Capt. Corcoran; Wilmot Eyert was excellent as Ralph; W. P. Bown played with comic force as Deadeye; Alfred Holland as the Boatswain, Estelle Mortimer as Buttercup, and Helen Corbyn as Hebe were all satisfactory. Business light. Feb. 22 Mrs. John Drew, who for years has managed this theatre, took a benefit, appearing for the first time as Mrs. Malaprop in "The Rivals." The performance of this part was a rare dramatic treat. It shewed complete comprehension of the character, great breadth of style, freedom and boldness of execution, and perfection of dramatic detail. She was supported by Harry Edwards as Sir Anthony Absolute, Barton Hill as Capt. Absolute, Owen Fawcett as Bob Acres, Clarence Leonard as Faulkland, S. Hemple as David, W. F. Wallis as Fagg, Mrs. Chas. Walcot as Lydia Languish, Georgie Drew as Julia, and Alice Mansfield, who sang in a charming way the beautiful English ballad "Wapping Old Stairs," as Lucy. The house was crowded. Sullivan and Gilbert's comic operetta "The Sorcerer" will be produced Feb. 24 with the following cast: Sir Marmaduke Pointdextre, Mr. Gaston; Alexis, his son, Mr. Bernard; Dr. Daly, Mr. Humphries; John Wellington Wells, Mr. Duncan; Notary, Mr. Demarest; Lady Sangazure, Miss Howard; Aline, Violetta Colville Andrews; Mrs. Partlett, Nellie Mortimer; Constance, Miss Louise Leighton. Mme. Sohlke will appear during the piece in a characteristic dance.

EFFIE ELLSLER began an engagement at the Walnut-street Theatre, Philadelphia, Feb. 17, appearing then and throughout the week in a new play written expressly for her, called "An American Girl, or Those Little Niggers." The plot is very slight. Maggie Manning is an American girl, whose father has left her a fortune provided she marries before she is twenty-one years old. If she does not comply with this condition, the fortune is to be devoted to the support and education of young freedmen; hence the sub-title "Those Little Niggers." The fact that Maggie is a conditional heiress becomes known. Of course she has many suitors, and the play consists of a series of farcical scenes illustrating their trials and tribulations, and the ridiculous situations in which they are placed by the mischievousness of Maggie. The plot needs strengthening and the dialogue cutting. Miss Ellsler played Maggie with great vivacity, archness and naivete. She sang several songs in a way that showed her to be the possessor of a pure, sweet and well-trained voice. She was supported by J. F. Dean as Lawrence Manning, Atkins Lawrence as Arthur Manning, Harry Meredith as Bob Sawyer, alias the Rev. Chas. Chasuble, Geo. W. Howard as Theocritus Sneeser, Frank Weston (his first appearance at this theatre) as Roland Cozzens, G. W. Wessell as Dr. Ernest Deer, J. B. Mason as Tom Radway, Mrs. C. Henri as Belinda Manning, Miss E. Murray as Cecil Radway, and Miss Grey as Annie, Maggie's maid. Frank Weston is Miss Ellsler's traveling support. They contemplate producing "H. M. S. Pinafore" in the West shortly. Business moderate. Lawrence Barrett opens Feb. 24 in "Richelieu." He will be followed by Fanny Davenport March 3, for one week. Mrs. E. L. Davenport will be the recipient of a benefit on Thursday afternoon, March 6, at which Fanny Davenport, Charles R. Thorne Jr., and numerous other artists will appear.

BOTH of our leading theatres in Baltimore, Md., had strong cards, and were very successful the first two nights of last week; but owing to a strong counter-attraction at another house the business dropped after that, and closed fair, writes our correspondent, adding: "At Ford's Grand Opera-house Lawrence Barrett acted in 'Richelieu' Feb. 17, 20, 'Hamlet' 18, 'A New Play' 19, 22, 'The Merchant of Venice' and 'David Garrick' 21, and 'The Marble Heart' matinee 22. Mr. Barrett opens in Washington on 24, and Den Thompson and Julia Wilson here same date. 'H. M. S. Pinafore' is again underlined for March 3......Fechter, Lizzie Price and John W. Albaugh entered upon their second week's stay at the Holliday-street Theatre 17, when 'The Count of Monte Cristo' was repeated, and 'The Lady of Lyons' was acted 18, on which occasion Mr. Fechter was suddenly prostrated by heart-disease, and was unable to play. B. Fulton Russell took the place of the star as Claude, and, considering the shortness of the notice, made a very pleasing impression, and one worthy to rank well with the effective acting of Lizzie Price as Pauline. 'Ours' was given 19 by the stock. Mr. Fechter was sufficiently recovered on 20 to give 'No Thoroughfare,' and, without exception, his role of Obenreizer was the best given this engagement. John W. Albaugh as George Vendale and Ada Rehan as Marguerite were fine, and the cast throughout was good. The best cast of the week, however, was that of 'Hamlet' on 21 and matinee 22, with Fechter as Hamlet, Lizzie Price as Ophelia, J. W. Albaugh as the Ghost, Mrs. J. W. Albaugh as Gertrude, and B. Fulton Russell as Laertes. 'No Thoroughfare' was repeated 22, which closed the engagement. Fechter rests one week, and then goes to Boston. Effie Ellsler opens on 24 in 'H. M. S. Pinafore.'......George Kunkel is now playing in 'Uncle Tom's Cabin' to our colored residents in Samaritan's Hall. Business good so far.........The stockholders of the Maryland Theatre Company (Front-street Theatre), elected the old board of directors and officers, viz., president, Elijah Stansbury; secretary, Andrew Banks; treasurer, Thomas Ellis; directors—F. Meyer, S. Rosenfeld, M. Ettinger and J. W. Harvey."

"THE TOWER OF BABEL," a new and original four-act play by Julian Magnus and H. C. Bunner, was produced at the Chestnut-street Theatre, Philadelphia, Feb. 17. The plot turns upon the kidnapping of Helen Carleton by some ruffians in the employ of her cousin, Philip Carleton, whose offer of marriage she has refused, and who desires to be revenged upon her and to obtain a ransom for her. She is saved, and the villian is exposed by her other cousin, Hugh Carleton, whom she loves and by whom she is loved. The play derives its name from a resort for thieves known as the Tower of Babel, to which place Helen is carried by her abductors, and there kept a prisoner. W. E. Sheridan played Hugh Carleton admirably, acting with a sangfroid and briskness that excellently suited the character. Mark Smith as Philip Carleton, Chas. Stanley as Schwafflebach, a rascally but good-hearted German; F. B. Wilson as Robert Ritchie, a young lieutenant, Geo. Holland as Bangs, a burglar; Ernest Bartram as Blossom, an English butler; F. F. Varnum as Reddy, a pal of Schwafflebach; Geo. D. Erroll as Mr. Carleton, a retired merchant, C. M. Wilkins as Cassadichiacha, an Italian organ-grinder; Lillie Glover as Jeanne, a French gipsy; Ida Jeffreys as Helen Carleton; Nellie Barbour as Millicent Carleton; Annabel Dudley as Mrs. Cassadichiacha; and Mrs. Clara Stoneall as Mrs. Quinn, formed the cast. "The Tower of Babel" was given at the matinee and on every evening of the week except Friday, to light houses. On Friday evening Lillie Glover, leading lady, took a benefit, playing Camille with considerable emotional power to a large audience. George H. Griffiths benefits 24, acting Falstaff in Shakespeare's "Henry IV." "Camille" will be given Feb. 25, 26. "Money" 27, 28, and "Othello," with W. E. Sheridan as Othello, T. W. Keene as Iago, and Lillie Glover as Desdemona, afternoon and evening of March 1. Wm. D. Gemmill, manager of this theatre, who for some time past has been confined to his home by a neuralgic affection, as already noted, is well again and attending to business as usual.

THE FIFTIETH PERFORMANCE of "H. M. S. Pinafore" at the Broad-street Theatre, Philadelphia, took place Feb. 18. The house was very handsomely decorated with the flags of all nations, those of Great Britain and the United States predominating, and was brilliantly illuminated, numerous extra gas jets having been placed in the ceiling of the auditorium. Every lady present was given a copy of the "Bab Ballads" of W. S. Gilbert, author of the libretto of "Pinafore." This souvenir will be given to all the lady patrons of the house during the run of "Pinafore," which will close March 1. Messrs. Ford & Zimmerman have notified Messrs. Sullivan and Gilbert, authors of "Pinafore," to draw on them for $500. William Bradshaw, one of the chorus-singers, has been discharged from the choir of the First Baptist Church, Philadelphia, for accepting an engagement in a theatre. He is a machinist, but having been out of work for several months, with no means of support save the trifling sum paid him for singing in the choir, he endeavored to keep his family from starving by singing in the chorus of "Pinafore." This illustrates the kindly feeling which the Church entertains for the Stage. Feb. 24 Geo. Denham (Sir Joseph Porter) will take a benefit; Blanche Chapman (Josephine) will do so Feb. 25; and Belle McKenzie (Cousin Hebe) Feb. 26. The latter young lady, at the fiftieth performance of "Pinafore," was presented with a photograph of Mme. Gerster, accompanied by a letter from that prima-donna, wishing Miss McKenzie success in her future career, and asking her portrait in return. S. G. Young (Capt. Corcoran) benefits 27. The company will produce that opera at Ford's Opera-house, Baltimore, two weeks, reappearing here March 17 in Lecocq's "Little Duke."

EFFIE JOHNS played a week's engagement at the Museum, Philadelphia, commencing Feb. 17, appearing to satisfactory audiences as Camille on Monday and Tuesday evenings and at the Wednesday matinee, as Lady Isabel and Madame Vine in "East Lynne" on Wednesday and Thursday evenings and at the Saturday matinee, and as Mary Warner in the play of that name on Friday (her benefit) and Saturday evenings. She was supported by B. M. Sheridan, A. E. Phelps, A. R. Brooks, J. B. Hunt, J. Burrow, B. White, Mrs. C. L. Johns, Florence Richmond, Dora Roberts, Belle Jackson and others. The Holman Opera Troupe commence a two weeks' engagement Feb. 24 in "H. M. S. Pinafore."

AT THE NORTH BROAD-STREET THEATRE, Philadelphia, "Trial by Jury" and "H. M. S. Pinafore" ran to good business during the week ending Feb. 22. The artists appearing have grown into sympathy with one another, and the rendition is now a very smooth and acceptable one. The same bill for the current week.

THAT POPULAR EXPONENT of comedy John E. Owens, supported by a company, including in the leading subordinate parts several of the artists who recently performed with him at the Park Theatre, New York, was the attraction at Theall & Carton's Novelty Theatre, Brooklyn, E. D., last week, where his artistic depiction of the comical mishaps of Joshua Butterby in "The Victims" and of the eccentricities of Solon Shingle attracted good audiences. The other performers rendered efficient assistance, and the pieces received a smooth representation. Frank Mayo in "Davy Crockett" is billed for Feb. 24.

EDMON S. CONNER, the old-time actor, is in Philadelphia, and, as March 23 will be the fiftieth anniversary of his first appearance at the Walnut-street Theatre, in that, his native city, there is some talk of tendering him a benefit at the Walnut in honor of the event.

THE EDWIN CLIFFORD DRAMATIC Combination, with Annie Wakeman as star, closed their season at Dewitt, Ia., Feb. 15, having finished their Illinois and Iowa circuit to good business. The company returned to Chicago, where, after a short time, they reorganize for the purpose of taking the road again the latter part of March, with Miss Wakeman as star again.

TONY DENIER'S "HUMPTY DUMPTY" TROUPE performed in Fall River, Mass., Feb. 17, Newport, R. I., 18, New Bedford, Mass., 19, Taunton 20, Providence, R. I., 21, 22.

ROBSON AND CRANE, with their company, drew a large attendance to the Varieties Theatre, New Orleans, La., up to date. Our correspondent writing on Feb. 18, says: "'Our Bachelors' was the attraction. The engagement has proved a great success, and the reproduction of the piece has been called for. Last evening 'The Comedy of Errors,' with Robson and Crane as the Dromios, called out a large audience. The piece was well put upon the stage, and the acting was remarkably free from blemishes. Charles Webb superintended the production, and in the cast appeared as Ægeon. The action and make up of Robson and Crane as the Dromios were wellnigh perfect. This comedy, preceded by a farce, is underlined for the remainder of the week. Kate Claxton in 'The Double Marriage' becomes the stellar attraction 23......John McCullough has played to good business at Bidwell's Academy since his opening night, with a new bill at almost every performance. All of his characterizations have received flattering comment. His Richelieu ranks among the best seen on our stage since the days of Forrest. Charles Barron was added to the company 13, making his appearance as Iago, and on the following night he played Cassius in 'Julius Cæsar,' and 15 Pharsarius in 'The Gladiator.' He was more successful in the last-named than in either of the other roles. Miss Emma Stockman has won especial distinction and received much applause in the various characters in which she has been seen. Her Desdemona and Julia were particularly excellent. The remainder of the cast has proved very commendable, and the engagement thus far has been successful for legitimate tragedy. Ward & Barrymore's 'Diplomacy' Company open 23......The St. Charles Theatre reopened 16 with Miss Genevieve Rogers in 'Maud Muller.' Business good. The star has twice before appeared here in the same role, and on each occasion received high commendation for her careful and conscientious acting of the character. On the 23d Louise Pomeroy and company open."

MODJESKA, at the Opera-house, Louisville, Ky., did a fine business last week. She opened Feb. 17 in "Camille," which was followed 18 by "Frou-Frou," 19 by "Adrienne," and 20 "Camille" was repeated to an enthusiastic audience. Our correspondent says: "This is regarded as the most artistic and powerful piece of work she does, and during this and her previous engagement has drawn the largest audiences of the week. The support rendered by her present company is effective, and shows conscientious effort and the result of careful and thorough drilling on the part of every person in the cast. 'Romeo and Juliet' is the bill for 21, 'Frou-Frou' for Saturday matinee, and 'East Lynne' for Saturday night. The house will close next (this) week. March 3 Charlotte Thompson opens for one week......Macauley's Theatre still remains closed. It will be reopened March 3 with the Standard Theatre Company of New York......Major Nunes of this city states that his play of 'Saints and Sinners' was not declined by the management of the Broadway Theatre, but that he withdrew it of his own accord......Miss Jane Coombs will play in Oil City, Pa., 26, Erie 27, and Bradford 28, 29. Her manager, Mr. Brown, states that he has appealed the case which Ada Gaddis brought against him in Nashville, Tenn., to the Circuit Court, and that it will be tried there in May."

THE WILLIAMSONS and their combination occupy the Pittsburg (Pa.) Opera-house this week.

MISS MARY ANDERSON, supported by John W. Norton and company, commenced an engagement at the Academy of Music, Buffalo, N. Y., Feb. 17, appearing in "Evadne." "The Hunchback" was given 18, "Lady of Lyons" matinee and "Ingomar" evening 19, and "Fazio" 20. Large and well-pleased audiences greeted her at each performance. The Liliputian Opera Company occupied the Academy 21 and 22, presenting "Jack the Giant-killer" and "Toodles" to good houses. Mr. and Mrs. George S. Knight open 24 for one week.

J. W. COLLIER'S "A Celebrated Case" company played in Lebanon, Pa., Feb. 20, Norristown 21, Wilmington, Del., 22, and are billed in Trenton, N. J., 24, New Brunswick 25, Paterson 26, 27, Newark 28, March 1. They open for one week at the Broad-street Theatre, Philadelphia, 3.

PARDEY'S COMEDY COMPANY played in Kirwin, Kas., Feb. 17, 18, 19, Phillipsburg 20, 21, 22, and are billed in Republican City, Neb., 24, 25, 26, Blumington 27, 28, March 1.

CHARLES THORNTON states that his play of "Devotion" has been copyrighted, and he will protect it fully against all infringers. The novel and the play were not both laid during the time of the Revolution, and he states: "The novel 'For the King' by Charles Gibbon was laid in Scotland during the Civil Wars of the sixteenth century; but the play was brought down to the Revolutionary War by Mr. Hill and myself. Besides, we introduced certain characters not in the novel, and they have been reproduced in another version." This he claims to be an infringement. See card.

F. D. HILDRETH, treasurer of Tony Denier's "Humpty Dumpty" Troupe, publishes a card of thanks to Manager Denier for the present of a gold watch.

"THE SOCIAL CANCER" and "The Good are Not Always Good" were performed at the Tacon Theatre, Havana, Cuba, until Feb. 12 inclusive, when the leading lady, Signora Cayron, had a benefit, which was but fairly attended. Our correspondent says: "Benefits are arranged here in this wise: You call on all your friends and induce them to buy tickets for the appointed night. The money and presents you receive through your own efforts are considered yours, but whatever comes into the box-office goes to the management. 'The Social Cancer' and 'Bruno Bold and Co.' have been played every night since. Senor Valero left the Tacon and played Wednesday night in Guanabacoa, where, following the example set, he had even another benefit. House was full."

COLLIN'S COMEDY COMPANY play in Creston, Ia., April 7, one week; Osceola 14, one week; Chariton 21, one week. A number of people are wanted, including musicians. See card.

THE SELDEN IRWIN COMIC-OPERA and Burlesque Comedy Company are in want of a leading-man, leading-lady, comedian and others. Manager I. Selden advertises elsewhere.

ALL COMMUNICATIONS for Pike's Opera-house, Cincinnati, O., can be addressed as per card. L. P. Thompson is no longer connected with the house.

MAGGIE MITCHELL and a company are billed Feb. 26, 27, in Wheeling, W. Va.

THE WESTERN THEATRE COMPANY will show in Independence, Mo., Feb. 24, Lexington March 3, Richmond 10, Carrollton 17, each one week. Business is reported good.

AT LOW'S OPERA-HOUSE, Providence, R. I., Jarrett & Palmer's "Uncle Tom's Cabin" Party, under the management of John L. Sandford, appeared the past week to a succession of well-filled houses, J. H. Rowe as Legree and Nellie Sandford as Aunt Ophelia deserve especial commendation. They remain for three nights and one matinee this week. Nothing else booked......Tony Denier's "Humpty Dumpty" Company played in the Providence Opera-house 21, 22, to good business. 24, Colville's Folly Company, for one week. March 3, Salsbury's Troubadours.

NELLIE BOYD has closed her engagement with C. W. Tayleure's Company, supporting Mrs. Chanfrau, and is now in this city. She has recently recovered from a severe attack of gastric-fever.

C. L. HOWARD calls the attention of managers to two "Pinafore" companies which can be engaged through his agency—the Drayton Opera Troupe and the Holman Opera Company—both having good people in the casts. Mrs. Henri Drayton plays Little Buttercup in the first-named company. See card.

THEATRICALS IN CHICAGO, ILL., up to Feb. 22 are thus written about by our correspondent:

At Hooley's the New York Criterion Comedy Company during their return visit have presented "Whims" all of the week. They go to Milwaukee 24. The coming week J. K. Emmet and company appear in the "New Fritz."......At Haverly's John A. Stevens and company in "Unknown" played to fair business. They go to St. Louis. Henderson's New York Standard Theatre Company open in "Almost a Life" 24......At McVicker's Ada Cavendish appeared as Rosalind in "As You Like It" for the performances of 17, 18, matinee and evening 19. It is decidedly the best of the three impersonations she has given here, and she has the advantage over many rivals in the role in being a winsomely natural, flesh-and-blood Rosalind. We have never before seen one that carried the whole audience so understandingly with her. W. F. Edwards made a very natural Jacques, and deserves warm praise for delivering "The Seven Ages" in an easy, colloquial way that lifted it out of its usual schoolboy stiltedness. Roland Reed presented the philosophical clown Touchstone in an unctuous manner. Alice Hastings gave an effective portrait of Audrey. The rest of the cast was satisfactory. 20, 21, and matinee 22, she appeared in "Jane Shore." Night 22 the popular comedian Roland Reed took a benefit, presenting "Under the Gaslight" and a farcical arrangement of his own entitled "Doves and Pigeons." Miss Cavendish begins an engagement in Brooklyn 24. The Rice Surprise Party begin here for three weeks, opening in "Robinson Crusoe." Meanwhile McVicker's company will make a tour of the provinces with "Two Women" and "Money." After the performance of 17 George F. Learock severed his connection with the company without a word of warning to the management or star, and refused to play any longer. The excuse offered was his unwillingness to go on the road with the company, from which Manager McVicker was willing to release him after a week, in which to secure a substitute. The role of Orlando was taken by a Mr. De Vernon for the three last performances of "As You Like It." Mr. Whitecar took Learock's part of Henry Shore. While on the road W. F. Edwards will play the roles of Alfred Evelyn and Victor. Mr. McVicker proposes to sue Learock for damages......Manager Sprague of the Georgia Minstrels has been in town the past few days organizing a colored burlesque opera troupe......Manager Hapgood has engaged Lisa Tettenborn for "Chips."......Maxwell's New York Theatre Company are now in Central Michigan......The Salsbrega party are to be in Moline, Ill., 24; thence to Rockford. Business reported good......The Ada Gray Combination were in Laporte and South Bend, Ind., the past week. Chas. A. Watkins, the manager, was here the past week securing talent.

THE COLVILLE Opera Burlesque Company perform in Providence, R. I., week of Feb 24.

MISS NELLIE JOHNSON of Bradford, Mass., has, it is said, received an offer to adopt the stage as a profession, her excellent effort in "The Doctor of Alcantara" warranting the proposal.

"H. M. S. PINAFORE," by the Duff & Henderson Combination, is to be played in Norwich, Ct., Feb. 24, Waterbury 25, Bridgeport 26, 27, New Haven 28, March 1.

THE BOSTON MUSEUM management present Lawrence Barrett, supported by the Museum company, in the New England circuit, commencing March 28.

SALSBURY'S TROUBADOURS begin a week's engagement at the Providence, R. I., Opera-house March 3.

"H. M. S. PINAFORE," by the Boston Museum Company, is announced in Portsmouth, N. H., Feb. 24, Lewiston, Me., 25, Bangor 26, Augusta 27, Portland 28 and afternoon and evening March 1, Manchester, N. H., 3, Concord 4, Fitchburg, Mass., 5, Norwich, Ct., 6, New London 7.

"MY SON" will be acted during another New England tour by the Boston Museum Company, commencing April 14.

MAFFITT & TARR'S "Robinson Crusoe" Company play in Biddeford, Me., 25, Portland 26, 27.

AT THE OPERA-HOUSE, Rochester, N. Y., good business continues the rule. Feb. 17 Mr. Huver, the Opera-house policeman, benefited, when "Under the Gaslight" was produced. 18, 19, Irving's Japanese Troupe played. 21, 22, Mary Anderson played in "Romeo and Juliet," "Lady of Lyons" (at matinee), and "Ingomar." The house was crowded to overflowing.

THE AGNES WALLACE-VILLA COMBINATION is billed in Bellefontaine, O., Feb. 25, De Graff 26, Sidney 28.

GENEVIEVE ROGERS appears at the Memphis (Tenn.) Theatre Feb. 24, 25, 26, and Milton Nobles and company are billed 27, 28, March 1.

DENMAN THOMPSON played his second engagement in Syracuse this season in Wieting Opera-house Feb. 20 to a crowded house. Route: Albany 21, 22, Baltimore 24, one week, Washington March 3, one week.

THE GENEVIEVE WARD COMBINATION is to appear in Albany, N. Y., this week.

G. F. ROWE'S COMBINATION is to perform in Utica, N. Y., Feb. 24, 25, Oswego 26, Syracuse 28, March 1, Albany 3, 4, 5, Troy 6, 7, 8.

THE RICE "EVANGELINE" COMPANY are to be in Dunkirk, N. Y., Feb. 24, Hornellsville 25, Elmira 26, Binghamton 27, Troy 28, March 1, Boston, Mass., 3, for two weeks.

H. A. KENDALL and combination are to be in Junction City, Kas., Feb. 24, one week; Salina March 3, for two weeks; Abilene 17.

JOHN MCCULLOUGH, supported by Charles Barron, opens Feb. 27 at the Opera-house, Galveston, Texas.

J. J. LOUDEN is at his home, in Philadelphia, confined to his bed with a severe attack of rheumatism.

W. H. POWERS' Dramatic Company, headed by himself and Anna Boyle, performed in Middletown, O., Feb. 21, 22. Among the company were Fred Hooker, F. L. Kent, Emma Reynolds, Julia A. Bosworth, Lillian Travis, and Nellie Davenport. They are billed in Eaton, O., Feb. 24, 25, 26, Lebanon 27, 28, March 1.

CALIFORNIA NEWS is sent from San Francisco under date of Feb. 15 as below:

Despite the torrents of rain which fell unceasingly, the largest attendance of the season greeted the final appearance of Miss Clara Morris at the matinee 15. As Camille, Constance in "Conscience," and Jane Eyre in "The Governess," she, during the early part of the week, renewed her former triumphs; but as Raymonde in her own version of "Mons. Adolphe," she has surpassed herself, and with it fittingly concluded probably the most successful engagement ever played in this city. The play was well mounted, and excellently acted by a cast exceedingly strong. It would seem as if the fire and magnetism of the lady's acting had, in a measure, communicated itself to James O'Neil, as he lost himself entirely in the part, and seldom has he appeared to greater advantage or rendered a more artistic and intelligent conception of the fond, noble-hearted husband than in his portrayal of Commander Montaiglin. Miss Kate Denin's impersonation of Madame Guichard was an agreeable surprise, and made such a marked impression on the audience as to win for her a well-deserved recall during the second act. J. W. Jennings portrayed the part of Remy, an ancient mariner, with his usual conscientious regard to details and make-up, and his efforts were frequently applauded. As Dieu Donne, Willie Seymour found a character exactly suited to his abilities, and he played it excellently well. Owing to the illness of Lewis Morrison, who has been confined to his room for a week past with bronchitis, the part of Mons. Octave was assigned to James A. Herne, who personated the character with ability. This evening (15) James O'Neil will, for his benefit, present "David Garrick," the trial scene from "The Merchant of Venice," and the fourth act of "Camille," in which Miss Morris has kindly volunteered to appear. On the 17th a season of minstrelsy will be inaugurated by Barlow, Wilson, Primrose & West. The regular company of the theatre will commence a brief dramatic season, most likely, 18, producing "Within an Inch of His Life" in the Grand Opera-house. The production of this play is likely to do considerable injury to the prospects of "Almost a Life," which, rumor hath it, was to be shortly produced at the California by a New York company......The rain and the poor support furnished by Cyril Searle, who had been imported expressly to depict Antony, has seriously affected the attendance at the California, where Miss Rose Eytinge has furnished her superb impersonation of Cleopatra during the week, save on 13, when a severe indisposition, consequent on our glorious climate, prevented the lady from putting in an appearance. The management were necessitated, at the last moment, to produce "The Lady of Lyons," with Miss Mary L. Young and Cyril Searle in the leading parts. Miss Young has been ill since that evening. The audiences are loud in their praise of Miss Eytinge's Cleopatra, which has been changed very materially since her last appearance in this city. "Rose Michel" will be produced 17, 18, 19, 20, and Saturday matinee, "East Lynne" 21, and "Oliver Twist" 22. "Kate Peyton," a new play, is in preparation. The electric light used at this theatre has been a success, and would prove of benefit to spectacular plays. .....No matter what may be the condition of the weather, large audiences intent upon being amused are nightly attracted to the Bush-street Theatre, where N. C. Goodwin, aided by the Eliza Weathersby Combination, gratifies their wishes with "Hobbies." So great has been the success of this burlesque that it will remain the attraction for another fortnight at least, although the management have wisely concluded to substitute another farce for "Under the Rose." As Minnie Clover, Miss Eliza Weathersby has no opportunity to display her talents, and sacrifices her very natural desire to win professional honors in order that the other merits of "Hobbies" may be displayed all the more prominently. T. H. Burns, W. J. Stanton and Miss Elma Delaro materially assist Prof. Whiffles and the fairy in their conspiracy to send the audiences into hysterics. ......"Conrad the Corsair" has been the attraction at the Standard, where, notwithstanding the popularity of the Rice Surprise Party, and the fact that they are in their last nights, our people have not patronized them as extensively as their merits demand. Owing to the illness of Miss Searle 12, "Evangeline" was produced, with Miss Marian Singer in the title-role. She acquitted herself very creditably. "The Corsair" does not amount to much, and is one of the poorest extravaganzas in Mr. Rice's repertory. The party will leave for Chicago 17, taking with them the best wishes of our people. Rentz's Female Minstrels will open this theatre 17 for at least six weeks......Ned Buckley, the proprietor of the Adelphi, struck a bonanza in the engagement of the Victoria Loftus British Blondes, who made their first appearance 10. The theatre has been crowded every night since the initial performance, and it is Ned's sad office every evening to refuse the admission and money of late comers. Owing to recent desertions, the combination is not so strong in the variety feature as the management would desire; but, as they have telegraphed to the East for talent, the missing links will shortly be replaced. Perhaps the best feature of the programme is the skipping-rope dance by Lottie Elliott, who merits the applause her dancing nightly receives. Harry Le Clair is one of the best female impersonators ever seen in this city. He appears in a sketch, "The Stage-struck Chambermaid," in which he impersonates five distinct female characters with such artistic finish as to entitle him to as many recalls before the curtain. The Etzeltine Sisters do fairly in a double-clog dance, but appear to better advantage in their Indian-club swinging. James Marlowe gives general satisfaction in song and banjo solos. George Atkins' "Atalanta," though devoid of any literary merit, yet permits the Blondes an opportunity to display their unadorned beauty to the best advantage. Next week the combination will appear in a new first-part and olio, and the burlesque of "Fin-Fin, or the Loves of an Outlaw." Saroney, burlesque artist, and Waters and Kelly, song-and-dance, are on their way from the East to join the company, and will open 24. Pauline Markham is underlined for a near appearance. ......The heavy rains and the strong competing attractions elsewhere have for the first time in many years knocked the Bella Union out of time, and the attendance has been light. Mattie and Alice Stuart and the Australian Marionettes closed with the week. Reed and Bree's amusing eccentricities in their specialty "What Next?" made a hit. On the 17th Cummings and Harrington commence an engagement of sixteen weeks, and the Richmond Sisters—Josie and Lulu—one of twelve weeks. The party who stood sponsor for the engagement of the Loftus Blondes in this city claims that Cummings and Harrington could not, legally or morally, enter into an engagement with the Bella Union as their contract was still binding with the Blondes and suit has been commenced against the parties, and their wardrobes have been attached. J. C. Davis, the manager of the Blondes, and Elias Lipsis, the stage-manager of the Bella Union, had a wordy altercation about the matter a few evenings ago, and, apprehending bodily harm, Mr. Lipsis had the manager of the Blondes arrested and bound over to keep the peace......Attired as the Lone Fisherman, Harry Dixey recently mingled with the audience at the Bush-street Theatre during the performance of "Hobbies." Being recognized, in response to the clamorous wishes of the audience, and by request of Mr. Goodwin, he climbed on the stage and gave one of his inimitable dances, which he was compelled to repeat amidst the cheers and laughter of the amused audience and performers......Mr and Mrs. Florence depart for Chicago 19...... Mme Jaffa will make her first appearance since her return from Europe at a concert 20 in Platt's Hall, for which a host of musical talent has volunteered. Mme. Bageolini of Paris will make her first appearance......The Schmidt Quintet announce their farewell series of concerts, commencing Feb. 18. The subscription list was entirely taken up a week ago......Professor Chapman, "successor of the late Robert Heller," announces the first of a series of illusions 15.

OUR BOSTON, MASS., LETTER, dated Feb. 23, gives amusement news as under:

Our managers had very inclement weather to contend against during the first four evenings of the past week, which affected the attendance in a marked degree; but the holiday 22 increased business, and a fair average can be reported. After an absence of two years or more from our local stage, Dion Boucicault made his reappearance in the Boston Theatre 17 as Conn in "The Shaughraun" to a good sized attendance, which increased the latter part of the week, when the theatre was crowded. The play and actor have both been received with the favor accorded old friends, and are as amusing and entertaining as of yore, while the support has been such as to elicit general satisfaction. Louis James has a good conception of the part of Captain Molyneux, making the English officer a gallant and earnest gentleman, and one worthy of the favor bestowed by his warm-hearted and impulsive Irish sweetheart. Mark M. Price was sufficiently repulsive as the squireen Cory Kinchella, and lent strong individuality to this most disagreeable part. Miss Anna Warren Story gave a quiet impersonation of Arte O'Neal, and A. Z. Chipman was fairly successful as Robert Ffolliott. D. J. Maguinnis made, as many times before, a very strong impression as Harvy Duff, and was one of the most prominent figures of the play, while C. Leslie Allen and Mrs. Thomas Barry as Father Dolan and Claire Ffolliott renewed their former successes. S. E. Springer made a great deal of the part of Sergeant Jones by characteristic acting and a good make-up, and the smaller parts of the peasants were well done by the Messrs. Craven, Chase, Backus, Wiley and Cripps. The cast was completed by Miss Rachel Noah, who played Moya; Mrs. M. A. Pennoyer, Mrs. O'Kelly; and Mrs. C. Leslie Allen and Miss Nellie Downing as the keeners Bridget Madigan and Nancy Malone. Mr. Getz's beautiful scenery was again shown. "The Shaughraun" will be continued 'til March 1, and owing to the success of this engagement Mr Boucicault will remain one week longer than originally fixed upon, and will produce "Arrah na Pogue" 3. "Andre Fortier" being postponed till 10......Charles W. Barry's dramatization of Cooper's novel of "The Spy" has been the dramatic attraction at the Howard Athenæum during the past week, and has been well received. It is particularly appropriate to the present season, being of a patriotic and stirring kind, with the Father of his Country as one of the central characters; but the play is very talky, the speeches are long and tedious, and the language is not brilliant. It was fairly interpreted (though the actors did not appear to be fully interested in their work) and well mounted, a parlor-scene in the first act and a mechanical change from a snowy exterior to a hut occupied by Washington being effectually contrived, while the principal tableaux of Washington crossing the Delaware and a naval engagement were fine pictures. Charles W. Barry as General Washington was distinguished principally by a fine appearance, which closely resembled the portraits of the original. Ed. J. Buckley was earnest and spirited as the hero Harvey Birch, while his disguises of Betty Flanagan, Phineas Faithful and a British spy were cleverly donned. Emma Wilmot played Frances Wharton earnestly and carefully. The other characters were entrusted to Charles E. Stedman, Nelson Decker, Charles A. McManus, Thomas E. Morris, E. A. Locke, D. E. Ralton, Harry Gwynette, C Herbert, T. Williams, J. W. Gardiner, George W. Hill, M. Sullivan, Geraldine and the Misses Lillian Monroe Saphore and Eva Byron. Oliver Doud Byron in "Across the Continent," supported by W. H. Lytell, in addition to most of the company of the present week, opens 24. March 3 George France and trained dogs in "A Block Game."......Salsbury's Troubadours have drawn well at the Gaiety Theatre, the bill of the previous week, "The Sanguinary Chasm" and "The Brook," being repeated to general acceptance. The stay of the party will be for one week longer, "The Brook" being preceded by a new comedy, for the first time in this country, called "Our Bitterest Foe." March 3 Adah Richmond's comic opera organization. ......The Colville Opera Burlesque Company repeated "Babes in the Wood" at the Globe Theatre till 20, when it was replaced, for the first time at this theatre, by "Robinson Crusoe," Marie Williams being the Crusoe, William Gill Friday, Charles H. Drew Jim Cox, and on 20 by Lina Merville as Polly Hopkins, Clara Fisher being the representative of the character at the remaining performances of the week, owing to the illness of Miss Eme Roseau. The new representatives are entitled to much praise for their conscientious efforts, and the popular burlesque was acted in a manner that left little to be wished for. 24, revival of "Led Astray," with Katharine Rogers as the Countess Chandoce. March 3 Rice's Extravaganza Combination in "Pinafore."......The performance of "The Little Duke" at the Boston Museum has gained much in smoothness since its initial representations, and further hearings confirm one in the opinion that the music is not only brilliant and pleasing, but above the average to be found in similar works. The public taste is capricious, and its run will be terminated with the performance of the afternoon of March 1, the evening of that date being set apart for the annual benefit of the veteran J. H. Ring, who will present "Flowers of the Forest" and the "Inquisitive Darky." "Our Boys" was underlined for March 3, but to satisfy the public demand "H. M. S. Pinafore" will be revived, with the original cast and an augmented chorus and orchestra....Henry E. Abbey's New Park Theatre is in the hands of workmen, who are laboring day and night, and without doubt will be able to complete their work by the appointed time......Messrs. Tompkins & Hill, Henry A. McGlenen, and Eugene Tompkins of the Boston Theatre were guests of the Massachusetts Press Association at their annual banquet at the Revere House afternoon of 18. The members of the association, with their ladies, accepted an invitation of the managers, and were present at the Boston Theatre in the evening......Miss Clara H. Barry, eldest daughter of Mrs. Thomas Barry of the Boston Theatre, was united in marriage on the morning of 20, at St. James' Episcopal Church, to N. O. Whitcomb, the Rev. Percy Browne officiating........Walter Treville, late of the Standard Theatre Company; E. F. Ross, agent for the new drama of 'Nathan Hale;' Sol Smith Russell and R. E. J. Miles of the Oates Opera Troupe were in town during the past week.........Joseph S. Schell has succeeded Orrin Richards as scenic-artist at the Howard Athenæum, where Texas Jack will soon produce his new play, written for him by Bracebridge Hemynge (Jack Harkaway)......"Next-door Neighbors" is the title of a new play, just published by Charles H. Thayer, which will soon be performed by his company.......H. A. McGlenen is in Baltimore to attend the annual reunion of the Mexican War veterans, of which he is a member...... W. W. Tillotson of the Park Theatre, New York, will probably assume the position of business-manager and treasurer of the Park, Boston......Mrs. Clara Fisher Maeder sprained an ankle last week by catching her boot-heel and falling down a flight of stairs......The Misses Marie Williams and Kate Everleigh of the Colville company were each despoiled of a gold watch and chain by some thief, who entered their rooms at the Adams House on the night of 19.

HOWARD CLIFTON, bass-singer, can be engaged to play Sir Joseph, or to give his monologue entertainment. See card.

MUSICAL.

"SWEET BIRDIE, WATCH MY LOVE" is the title of a new sentimental song by T. B. Kelly, written in the key of E-flat, with a register from C below to F, eleven notes. It has a sweetly expressive melody. Another by the same composer, a spirited composition in the descriptive style, is entitled "Fire! Fire! Fire!" It is in the key of A, running from E first line to E, eight notes, 4-4 time. They are both good, and can be obtained at his advertised address.

PROF. O'REARDON of tumbleronicon fame and well known by a number of successful compositions, is prepared to furnish tumbleronicon glasses to all anxious to purchase. See card.

A LADY VIOLINIST is wanted for the Bergers and Sol Smith Russell Concert Company. See card.

"H. M. S. PINAFORE" was produced Feb. 18 in the Leland Opera-house, Albany, N. Y., and scored an unequivocal success, the attendance being the largest by far of all weeks of the season. Our correspondent adds: "The opera was presented by the Saville Troupe, under the management of Saville and Lee. The company is a clever one, particularly as regards musical ability. In a few instances a lack of stage experience was noticeable, yet the witty lines and humorous business of the opera was, on the whole, acceptably interpreted. Digby V. Bell as Sir Joseph Porter made a hit. His acting was natural, and evidently in accord with the author's conception, while, in singing the music of the part, he displayed a clear, melodious baritone of good compass and pleasing quality. Charles H. Thompson as Ralph Rackstraw, Percy Cooper as Captain Corcoran, and J. J. Phillips as Bill the Boatswain were vocally excellent. Miss Ethel Lynton could hardly be surpassed as Josephine. Carrie Burton made a pert and pretty Hebe; while the tuneful contralto of Mrs. Flora E. Barry was heard to signal advantage in several solos, notably Sullivan's 'Lullaby,' which was introduced in the third act with much success. J. J. Benitz, the Dick Deadeye of the cast, was, next to Mr. Bell, the best feature. He is a first-class comedian and a basso of no mean calibre. The chorus numbers sixteen, and is unusually capable; while F. W. Zaulig, who officiates as conductor, is seemingly the proper man for the position. Friday evening Miss Annie Louise Cary occupied a box......The Strakosch Opera Troupe, including Cary, Litta, Conly, etc., will sing 'Mignon' in Tweddle Hall 22."

SEVERAL SONGS made popular by well-known performers are advertised by Geo. Molineux.

"H. M. S. PINAFORE," "The Sorcerer" and "The Little Duke," the full vocal scores, selections, etc., can be obtained at C. H. Ditson & Co.'s advertised address.

BOGAN'S BANJO MANUAL can now be obtained for $1. See card.

C. M. BRINKERHOFF has published a fifth edition of the song "I'll not Forget the One Who is All the World to Me." See card for price, etc.

D. A. BENNETT, second-violin, alto or tenor, can be engaged. See card.

GEO. C. DOBSON advertises new banjo music.

MME. CLARA BRINKERHOFF sings in Whitestone, L. I., for the Episcopal Church fund Feb. 24.

OLE BULL celebrated his sixty-eighth birthday Feb. 15, in Madison, Wis., receiving numerous calls from his countrymen.

F. W. ZAULIG is the musical director of J. G. Saville's "Pinafore" Company.

THE OAKES CONCERT COMPANY as organized at present includes S. Burt Oakes, John H. Oakes, Johnnie Prindle, J. M. Rodi, Wm. C. Penfield, E. S. Thomas, and Miss Frankie Keith, and Joe H. Barnes, agent. They played in Fairburg, Neb., Feb. 17, Hastings 18, Friendville 19, Lincoln 20, 21.

THE LILIPUTIAN OPERA COMPANY, including Jennie Quigley, Sarah Belton, Ella Kirtland, Admiral Dot, Prince Louis, S. E. Haughton, Gen. Joseph Totman, Mr. Steene and Col. Noah Orr, can be engaged to appear in the operetta of "Jack the Giant-killer." See Manager D. S. Thomas' card.

SONGS from the comic opera of "H. M. S. Pinafore" can be obtained at G. W. Richardson & Co.'s address. See advertisement.

S. S. STEWART'S AMERICAN STAR BANJOS and banjo-music of all kinds are advertised in his card elsewhere.

AT THE TEATRO DE LA PAZ, Havana, Cuba, the Italian-opera Troupe played "Faust" Sunday night, Feb. 9. Senor Arambura, one of the tenors, took a benefit 11, appearing in "La Favorita." At the conclusion of the opera he sang a "Jota pot-pourri" of songs, and was vociferously encored. The house was thronged to its utmost capacity, and the beneficiary was made the recipient of numerous tokens of admiration by the audience. "La Favorita" was played all the week. A violin concert was held 14, with Diaz Albertini as the attraction.

SHAFFER'S BELLRINGERS performed in Chicopee Falls, Mass., Feb. 18, 19, Collin's Depot 20, Three Rivers 21, Bondville 22, Thorndyke 24. The company includes among the special performers Louise and Oscar Shaffer, Hattie Sampson, Helen M. Warren and F. E. Benden.

A CORNET-PLAYER advertises for an engagement. He can act as leader and play in string band.

FRED WHILLOCK, baritone or tenor and second violin, desires a position for the tenting season. See card.

FREDERICK BLUME publishes "Colleen Dhas Machree" and several other new songs, which are advertised in another column.

MISHLER & MILLER will take a "Pinafore" company on the road March 3. It will be under the direction of J. E. McDonough, who will play the Boatswain, with Annie Pixley as Josephine; E. Lamb, the Admiral; Con. F. Murphy, the Captain; Jennie Reignolds, Buttercup; Laura Lacey, Hebe; and G. North, Deadeye. The route will be Wilmington, Del., 3, 4, Norristown, Pa., 5, Trenton, N. J., 6, Allentown, Pa., 7, Easton 8, Wilkesbarre 10, Scranton 11, 12, Wilkesbarre 13, Williamsport 14, 15, Pottsville 17, Reading 18, Lebanon 19, Harrisburg 20, 21, and Lancaster 22, 23.

AL. BAUR'S BANJO-MUSIC, including new songs, solos, variations, etc., is advertised in another column.

ADAH RICHMOND'S TROUPE sang in New Haven, Ct., matinee and night Feb. 19, and the Strakosch Opera Troupe 22.

A BAND OF FIVE PIECES is wanted by the Webb Brothers, as per card.

"SONS OF IRISH DUKES" and "Arm in Arm" are among Harding's new song issues. See card.

THE HOLMAN OPERA TROUPE commence a two weeks' engagement at the Museum, Philadelphia, Feb. 24, in "H. M. S. Pinafore."

THE HOLMAN OPERA COMPANY again reproduced "H. M. S. Pinafore" at the Royal Opera-house, Toronto, Ont., Feb. 20, for three nights and a matinee, with the same scenery, costumes and cast as used last week. The attendance was large......The Strakosch Opera Company gave four performances at the Grand Opera-house, commencing March 3.

A PICCOLO and tenor player is wanted for G. W. Dixon's Great Western Military Band. Address as per advertisement.

BOSTON, MASS., ITEMS.—The Apollo Club gave an invitation concert in Music Hall Feb. 19, assisted by Mr. G. W. Sumner, pianist; Carl Eichler, violin; Julius Eichler, viola; Wulf Fries and Carl Behr, violoncellos; August Stein, bass; William Reitzl, flute; Carl Faulwaser, oboe; and Edward Schumann, horn; and directed by B. J. Lang......The concert announced by A. A. Marcus for the benefit of the Hebrew Fair Jan 20 was not given, owing to the action of the Police-commissioners in not granting a license for the entertainment, the Mechanics' Fair Building, in which it was to occur, having been ordered to be removed after 17. ......Madame Cappiani's annual concert in Music Hall 21 was made interesting by the appearance of Myron W. Whitney, basso; William H. Sherwood, pianist; Albert Van Raalte, violinist; and J. Frank Donahoe, organist, and the several pupils of Madame Cappiani. ....A musical entertainment under the direction of Signor Vincenzo Cirello, assisted by S. G. Preston, was given in the Art Club Rooms 22......The sacred concert at the Gaiety Theatre 23 will be given by Brown's Brigade Band; Master William H. Lee, boy soprano; Frank Gilder, pianist; Carrie E Hale, reader; H. C. Brown, cornetist; and Theo. Cook, violinist......The afternoon and evening concerts to be given in the Siege of Paris building will introduce the Ninth-regiment Band; Maud M. Tucker, soprano; Master Charles Higgins, violinist; and C. C. Ward, cornetist......A sacred concert will be given in Turn Hall 23 by R. M. Shuebruk, cornetist; John C. Mullaly, violinist; Mrs. H. M. Keff, soprano; Miss A. Koch, mezzo-soprano; H. Mayer, baritone; and J. Noeroth and A. Schubert zithers.....An old folks' concert by members of the choir of the Warren street M. E. Church will be given in Kennedy Hall 25......Aptommas the harpist will shortly reappear in Boston. ......John A. Preston, pianist, assisted by Miss Annie Louise Gage, vocalist, gives a concert at Mechanics' Hall 26......The sixth Harvard Symphony Concert will be given in Music Hall afternoon of 27......The New England Conservatory of Music gives a recital in Wesleyan Hall afternoon of 28......P. S. Gilmore and band, Miss Isabella Stone, Levy and Edward Mollenhauer appear in concert at the Boston Theatre March 2......B. J. Lang announces two classical piano-recitals at Mechanics' Hall afternoons of March 6 and 20.

LOUIS P. PFAU will sing Ralph Rackstraw with the Boston Museum "Pinafore" Company, commencing 24.

THE CECELIA, a new organization of Providence, R. I., commence a series of classical concerts 25, when the following artists are to appear: Mrs. W. H. Sherwood, pianist; W. H. Fessenden, tenor; and a new string quartet, composed of Charles N. Allen and Julius Ackroyd, violinists; Henry Heindle, viola; and Wulf Fries, violoncello.

THE NEW HOWARD OPERA-HOUSE, Burlington, Vt., is to be dedicated by the Strakosch Italian-opera Company Feb. 24.

THE CANTATA of "Queen Esther" is to be sung in Newton, Mass., Feb. 26.

A KLOTZ VIOLIN is offered for sale. See J. T. Duffy's card.

THE MENDELSSOHN QUINTET CLUB of Boston concertised in Nashville, Tenn., 21, 22......Wilhelmj is billed for 24.

THE BARNABEE CONCERT TROUPE, which includes Miss Anna C. Holbrook, contralto; J. C. Bartlett, tenor; H. C. Barnabee, basso and humorist; Mr. Shuebruk, cornet-soloist; and H. M. Dow, pianist and accompanist, gave a well-attended concert in St. James' Hall, Buffalo, N. Y., Feb 19.

THE YOUNG APOLLO CLUB will sing in English opera and concert, Feb. 24 in Troy, N. Y., 25 Rome, 26 Waterloo, 27 Canandaigua, 28 Ithaca, March 1, Auburn, 2 Syracuse, 3 Oneida, 4 Pulaski, 5 Clinton, 6 Poughkeepsie, 8 Terrace Garden, New York City, where they are to produce "Pinafore."

FRENCH'S "PINAFORE" COMPANY perform at the Opera-house, Jersey City, N. J., March 3, for four nights. They then leave on a traveling tour. Arrangements can be made for their appearance by addressing John B. French, as per card.

HER MAJESTY'S OPERA COMPANY commenced a short season in the Academy of Music, Baltimore, Md., Feb. 19. Long before that date every seat in the house was sold, and, as usual, the ticket speculators reaped a harvest. "Carmen" was sung 19, with Minnie Hauck, Mme. Sinico, Signor Del Puente and Campanini; 20, "La Sonnambula," with Gerster, Frapolli and Foli; 21, "Le Nozze Di Figaro," with Marie Roze, Minnie Hauck, Mlle Parodi, Galassi and Del Puente. The last performance was matinee 22, with Gerster, Campanini, Foli, and Galassi in "Lucia di Lammermoor."......Mrs. E P. Beck gives a concert in Masonic Temple 24, assisted by Mrs Caroline Richings Bernard and a number of amateurs.........S. Turney, the author of "Only a Word, Love," and other well-known melodies, was assaulted in this city 16 by one Edward Miller, and very severely beaten. The assailant was promptly arrested, and, strange to say, though he was positively identified by Mr. Turney, and in spite of the terribly bad name given him by our detectives and police, the Grand Jury refused to indict him, and still refuse to reconsider their order of dismissal. This has caused quite a stir here, and the press, without exception, are very indignant over the affair. Mr Turney, being a subject of Great Britain, has called on the English Consul for redress, and proposes that in case he is still ignored to sue the city for damages.....Aptommas' harp recitals in Lehman's Hall were well attended......George Campbell, tenor, joined Ford & Zimmerman's "H. M. S. Pinafore" Company in Williamsport, Pa., last week.

WILHELMJ concertised in the Memphis (Tenn.) Theatre Feb 21, assisted by Mme. Teresa Carreno and Miss Kate L. James.

EMMA ABBOTT and the Hess Opera Company closed at the Opera-house, Galveston, Texas, Feb. 15, a most successful engagement. 14, in "Faust," Miss Abbott made a great impression, and was the recipient of numerous floral offerings. Mr. Peakes as Mephisto shared the honors. Of the company, Mrs Seguin, Miss Montague and Miss Rundall have established themselves as popular favorites.

THE OATES OPERA TROUPE opened at the Olympic, St. Louis, Mo., Feb. 17, for two weeks, and have been favored with large audiences. "Les Cloches de Corneville" was given the opening night, and repeated 18. Mrs Oates' company has several good voices, and at least one good actor, James A. Meade, whose impersonation of old Gaspard the miser was an artistic success. The other operas presented were "La Marjolaine," "La Perichole," and "Girofle-Girofla." "H. M. S. Pinafore" is underlined.

THE STRAKOSCH ITALIAN-OPERA COMPANY open in Montreal, Canada, Feb. 26, for three nights and a matinee.

AT THE COURT-SQUARE THEATRE, BROOKLYN, last week "Pinafore" was presented by a varied company to paying houses. On Tuesday night Max Maretzek led the orchestra and Harry Laurent sang Ralph Rackstraw. Afterwards the cast was changed, Miss Bertha Foy taking the place of Lizzie McCall as Josephine, and Russell Glover singing in Laurent's place. The others in the cast were Vincent Hogan, Sol Smith, Miss Heloise Girandeau, A. D. Barker and Harry Chapman. The piece will run another week.

"THE PINAFORE" FEVER is about to strike Cincinnati badly. The opera is billed for Feb. 24 at Heuck's Opera-house by Bartley Campbell's Combination, at the Coliseum by Pauline Markham, and at Pike's Opera-house by home talent. March 3 the Oates Opera Company open in it at the Grand Opera-house, and the same evening another organization is to produce it at Robinson's Opera-house.

FORD & ZIMMERMAN'S "H. M. S. Pinafore" Company open in Cleveland, O., for one week, Feb. 24.

AT THE GRAND OPERA-HOUSE, Newark, N. J., Feb. 17, 18, 19, "H. M. S. Pinafore" was given. Nothing billed.

IN ROCHESTER, N. Y., the Liliputian Opera Company are billed Feb. 24, 25, 26, and Saville's Opera Company in "H. M. S. Pinafore" 27, 28, and March 1.

THE SAVILLE OPERA TROUPE present "H. M. S. Pinafore" in Syracuse, N. Y., Feb. 25, 26.

PRINTING for "H. M. S. Pinafore" is offered at exceptionally low rates by J. E. Jackson, who advertises.

THE WELL-KNOWN BENT BROTHERS, cornet-players, are appearing nightly in solos and duets on that instrument at Tony Pastor's Theatre and Park Theatre, this city, where they meet with warm applause. They can be addressed as per card.

"H. M. S. PINAFORE," complete, is published by W. A. Pond & Co., who advertise.

VARIETY HALLS.

THE BOYLSTON MUSEUM, Boston, Mass., last week received the favor of fair-sized audiences. The performance opened with "The Post-boy," in which appeared T. H. Plummer, Al. Decker and Spray Arlington, and was followed by the nautical vocalist Myles Morris, "Punch" Walton in a ventriloquial and musical act, Tillie Antonio in serio comic songs-and-dances, George Kurtz and Nellie Brooks in their musical specialty "The Orphan Child," Polly Daily in vocalisms, the equilibrist Levantine in posturing and balancing feats, Sam Devere's banjo-solos, songs and sayings, Nellie Brooks and Dan Leavitt in sensational songs, and a condensed version of "Hidden Hand," Sam Devere appearing as Wool. The afternoon and evening of 20 was devoted to a farewell testimonial to J. McFadden, late stage-manager, when, in addition to the performers named above, the following volunteers appeared: Jerry Cohen, Bob Allen, Billy Dolan, Jones and Creston, Charles H. Yale, W. C. Cameron, J. Wells, Clayton, Weston and the trained dog Jerry, Kelly and O'Brien, Hume Brothers, and Burt Watson. 21 amateur night, a sparring match between Patsey Sheppard and Professor Connelly was given. Fresh stars 24: Mabel Pearl, El Nino Eddie, Jack Harrington, and Walsh and King. ....Le Palais Royal Museum reopened as a first-class place of variety amusement afternoon of Feb. 22, and was attended by a crowd of visitors. The entertainment consisted of a first-part minstrel-scene called "The Army and Navy," followed by Ida Rivington, vocalist; Neil Smith and trained dogs; Fred Mortimer, character artist; Allen and Hart, negro comedians; and the Tennessee Jubilee Singers. The attraction will be augmented the present week by Grace, Florence and Blanche Sherwood, Blanche Slader, Charles Willard, the Francois Brothers, and the Misses Clifford, Seguin, Ray and Carter. In connection with the entertainment given in the theatre proper, a number of curiosities will be exhibited in a lower hall, prominent among which are the Circassian girl, the wild boy, and the Bohemian glass-blowers. The prices are fifteen cents admission, and fifteen and thirty-five cents extra for reserved chairs. Performances are to be given each afternoon and evening. The officers are: Proprietor and manager, Howard Slade; director, T. E. Jeffrey; treasurer, F. E. Richards; stage-manager, Charles Willard; scenic artist, D. V. Story; business agent, F. J. Martin.

VARIETY NEWS from Baltimore, Md., to Feb. 23 is as under: "An excellent show was given at Kernan's Central Theatre, where the new arrivals Feb. 17 were Cool Burgess, John and Emma Whitney in change sketches, McCauley and Howe in double harp songs-and-dances and their quick changes to pedestal and acrobatic clog-dances. It was a pleasant surprise to see so capable artists in something new and entertaining. Niles and Evans are old favorites, and are always welcome. Prof. White needs some encouragement, as he is new to the profession, and his dogs are remarkably well trained, and do a number of new and amusing tricks. The Clinetop Sisters and May Hamilton remained over from last week. Annie Boyd appeared as a serio-comic this week. Business good. The departures 22 were the Whitneys, to New York; May Hamilton and Prof. White and dogs, to Washington; Niles and Evans, to Pittsburg; and the Clinetop Sisters, to Philadelphia. For 24 are billed Fields and Hanson, Tim Rogers, Tillie Graham, the Grinnells, and 'H. M. S. Pinafore.'......Those opening at the Front-street Theatre 17 were Gracie and Florence Sherwood, song-and-dance; Fred and Charley Sharpley, musical mokes; Baby Blanche, serio-comic; Sam Lang and Dollie Sharpe in Dutch specialties; Charles Castello in mid-air exploits; and O. B. Collins, Ada Isaacs and their horse Wade Hampton. Ada Isaacs is evidently new to Mazeppa, and was a trifle nervous. O. B. Collins as Abder Kahn was very good, as also was D. A. Kelly as Premislaus. Business fair. The departures 22 were the Sherwood Sisters, to Boston; the Sharpleys and Castello, to New York; Sam Lang and Dolly Sharpe, to Cleveland; and O. B. Collins and Ada Isaacs, to Philadelphia. The Vienna Ballet Troupe, Mlle. De Granville, Prof. Frank Wardell, Josephine Shanley, the Suydam Brothers and Sylvester and Everett are announced for 24......The new people at the Odeon were Morris and Fields in absurd Dutch specialties, and Millie Malmberg, a richly-gifted vocalist, who made a great success. Business good. The departures 22 were Kitty Sheppard, to Philadelphia; and Emma Rice, to New York. To open 24: Carrie Banker and Mlle. Violetta."

THE MILWAUKEE (Wis.) Variety Theatre Company occupied the Grand Opera-house there last week. The performance opened with a minstrel first-part, the people—thirty in number—being arranged in three rows in the form of a semicircle. The stage was handsomely set, a pretty feature being the presence of a dozen cages of canaries. New faces 17 were Ella Heflin, song-and-dance; Lillie Howard, serio-comic; Leonard and Flynn, song-and-dance; the Fontainebleaus in sketches; J. A. Barney, songs; the Yales—Admiral and Lulu—in specialties; the Iferd Sisters, songs; Clark and Edwards, songs-and-dances; Jule Keene and Sallie Adams, musical artists; Lew Benedict, Marsh Adams and Tommy Neil in specialties. Business fair. Departures 22: The Fontainebleaus, unknown; Chas. Young and Nellie Massa, Columbus, O.; Ella Heflin, Fort Wayne, Ind.; Leonard and Flynn and J. A. Barney, Chicago; and Belle Fostelle, Louisville. Announced for 24: The Sparks Brothers and the Dutch Mendels........The Metropolitan, which opened Jan. 24 after running three weeks, has closed for repairs, and it is said will reopen about March 1.

THE ARRIVALS at Shelby's Adelphi, Buffalo, N. Y., Feb. 17 were Thatcher and Hume, song-and-dance; Daisy Remington, vocalist; Guy Linton and Lucy Adams, sketch artists; McVicker and Saunders, song-and-dance; and Fred Wren, who appeared in "On Time," in which he impersonated five different characters with success. Efficient support was rendered by the principal members of the company, that of Frank Wright and Alf. McDowell being especially noteworthy. Business good. Closing 22: Alice Murray, to Detroit; Thatcher and Hume, Cleveland; Guy Linton and Lucy Adams, Chicago; McVickers and Saunders, Newark; and Fred Wren, Washington. Announced for 24: Fred A. Plaisted, Kate McDowell, Bonnie Runnells, Turner and Maas, D'Alve Sisters, Sig. Naoni, and Allie Smith.

AT THE METROPOLITAN, Louisville, Ky., last week, Gus Lee in "Hoosier Bill," an imitation of "Joshua Whitcomb," and a strong olio, did a good business. Mr. Lee is one of Barnum's old clowns. He plays in Indianapolis week of Feb. 24. The other departures are the Hanleys, to Cincinnati. New attractions 24: The Charests—Lulu and George—Welsh and Starrin, Josie Welsh, and W. H. Langdon......The New Novelty Theatre has given excellent performances and enjoyed good business. The Kine Brothers, Frank Sheppard and Gibbons and Russell have proven themselves strong cards, and have become very popular. Departures: Ella Mayo and the Kine Brothers, to Indianapolis; the Coles, to Cincinnati; Howard Dorr and Son, to Pittsburg; Laura Le Clair, to Chicago; Frank Sheppard, unknown. Arrivals 24: Juliette Nault, Billy Noonan, Alice Bateman, the Love Sisters—Kitty and Ella—and Belle Fostelle......Manager Parmele has taken a lease of Phœnix Hill Garden, and will open it March 2 as a Sunday afternoon and night resort. He will give the same bill there that he gives at the Novelty during the week......Thorne and Chriedie, pantomimists, applied for and secured an engagement at the Novelty for this week, were extensively billed, and late Sunday night telegraphed from Cincinnati that they could not open Monday night, giving no reason for it, and have not written a word in explanation since. Letter of Feb. 21.

ADA LESLIE can be engaged to perform in her aquatic specialties. She will be assisted in her acts by Prof. Beach the man-frog. See card.

ARCHIE WHITE and Ella Esmond, sketch artists, are highly recommended as attractive performers by Manager Gooding of the Olympic Theatre, Brooklyn, N. Y. See advertisement.

JULIAN KENT called at THE CLIPPER office Feb. 21 and stated that our St. Louis, Mo., correspondent was in error in regard to the cause of Mr. Kent closing his engagement Feb. 7 in the Globe Theatre, there. Mr. Kent never agreed "to bring a live bear with him," and in proof thereof exhibited his contract with Manager Decker, which plainly states in effect that he was to furnish a bear's skin and a man to work it. He also states that the cause of the difficulty which led him to close his engagement "was of a pecuniary nature."

THE OPERA-HOUSE, East Saginaw, Mich., is to be reopened March 3 under the proprietorship of Warren Bordwell and the management of Harry Leslie.

MISS HATTIE L. PIERCE, professionally known as Alice Louden, informs us she was married at her residence, in Brooklyn, Feb. 18, to R. C. Galindo of South America, by Rev. W. H. Russell.

THE ARCHER CONCERT COMIQUE performed in Spencer, Wis., Feb. 18, Medford 19, Colby 20, Marshfield 21, Stevens Point 22, and are billed in Ogdensburg 24, Manawah 25, Northport 26, New London 27. The company includes Charles Archer, Harry M. Clark, Melle Gibbons, Minnie Clare and Kathleen Moran. Walter Leroy is the agent, and the company travel in their own conveyances.

BRYANT AND HOEY and J. F. Sheridan and Alecia Jourdan are to travel with Tony Pastor's Combination the coming season.

COMBINATIONS can secure engagements for May and June by addressing Adolph Nachman, as per advertisement.

PERFORMERS are wanted at Harry Hill's Theatre. See card.

A YOUNG MAN wants a position in a variety theatre. See W. Lewis' advertisement.

GEORGE GOODMAN, comic-singer and motto-vocalist, has been giving successful performances at the Volks' Garden, this city. Stage-manager Shaw recommends him highly. See card.

MME. D'OMER appeals to her professional friends and acquaintances for pecuniary assistance, her means having been exhausted during her husband's last illness. She may be addressed at 220 Penn avenue, Pittsburg, Pa.

AT THE VARIETIES, Norfolk, Va., the Gorenflo Sisters—Millie and Rose—opened Feb. 17. Louise De Luisi closed 19, going to Baltimore. Billed for 24: Rose and Jennie Leland and Dave Regan; for 26: Christine Percy and Gussie Leach.

WOOD AND BEASLEY are meeting with success at their performances given at Harry Miner's Theatre, this city, where they perform until March 8. Their musical act has proved a taking one. See card.

PROF. GEO. WAMBOLD, equilibrist, contortionist, etc., with his troupe of dogs, and Master George in his posturing and classical groupings, are open for engagements. See cards.

JOHN DUFFY, late manager of the Grand Central, Philadelphia, Pa., has made an affidavit that eleven of those who have sued him for salary alleged to be due are not entitled to the amounts claimed......The suit to have the recent sale of the New National set aside will be argued March 1. If decided in favor of John F. Betz, the purchaser, he will make it a legitimate English and German theatre.

BALLET LADIES for chorus in "Pinafore" are wanted at the Olympic Theatre, Brooklyn, N. Y. See Manager E. D. Gooding's advertisement.

NED STRAIGHT changes his quarters this week to the advertised address.

A GOOD BUSINESS was done at the Comique, St. Louis, Mo., last week, the performance being given by Manager Mitchell's new company. The Parker Sisters in song-and-dance showed much improvement since last seen here; the Lenton Brothers did a good acrobatic act; Kitty Alleyne was quite successful in serio-comic vocalisms; the female impersonation of J. Arthur Doty hardly reached the customary standard, and his partner, Robert Malcolm, did little better. Their combined efforts were cast in the shade by W. Henry Rice, who appeared later in the evening. Huber and Allen in a musical sketch won a fair share of applause, and Dan Sully's Irish business created a deal of laughter. The St. Felix Sisters furnished the most pleasing performance of the evening, and Parker and Radcliffe filled out the bill with negro acts. J. Arthur Doty and Robert Malcolm close 22. The Davenport Bros. and Cummings and Mack begin 23......At the Globe the attraction was E. T. Goodrich as Grizzly Adams, his engagement terminating 22, when he goes to Kansas City, Mo. Mark Murphy goes to Louisville. To open 23: Nellie Germon, Williams and Sully, and Addie Palmer. Frank Decker and pantomime troupe returned 22. After a successful trip through the northern part of the State Mr. Decker will again assume his old position in the box-office......At the benefit of Fred Keller at the Comique 20, Ed. Haley of the Haley Brothers made his first appearance since his recent illness, and was warmly greeted by the audience. The Nondescripts made their first appearance in their new act entitled "Snaps," which was proved to be an original idea, and one that should take well when perfected. Letter of Feb. 21.

AT WALDMANN'S NEW THEATRE, Newark, N. J., business fell off a trifle last week, owing principally to other attractions in town. Fair business was done, however, and the performance (except "Our American Boys," as written by Wm. H. Rightmire, which was withdrawn after the third representation), was fair. Departures 22: The Fieldings, to Brooklyn; Harry Bennett, to Philadelphia; Ida Farron and the Cliftons, New York; Devlin and Tracy, Baltimore. To arrive 24: The Lorellas, Louise Montague, the Miltons, La Petite Julia, McVicker and Sanders......The Theatre Comique has done a splendid business, and is picking up wonderfully under its new management. The new local drama written by J. Stanwill has met with such success that it will be kept on another week. The new scenery by M. Hurley was appropriate and cleverly executed. Most of the olio people were good, Susie Dillon meeting with a favorable reception. Departures 22 are: Miss Jeffreys-Warner and John Pendy, to Taunton, Mass.; Sylvester and Everett, to Baltimore; the Dillons, Dan Mason and Conroy and Daly, to New York. To arrive 24: Murphy and Morton, Barlow Bros., Jennie Lindsey and Dick Rowe.

THE THEATRE COMIQUE, Washington, D. C., did a fair business the past week. The new appearances were Bella Bent's Blonde Minstrels, Harris and Wood in Dutch songs-and-dances, Favor and Shields in Irish specialties, Frank Lewis in motto-songs, Topack and Long in break-neck songs-and-dances, Lizzie Dailey in clever jig, reel and clog dances. Jake Budd's new burlesque of "Blue Beard," with big John Robinson in the title-role, concluded the performance each evening. Departed 22: Harris and Wood, to Philadelphia, and Josephine Shanley, to Pittsburg. Announced for 24: May Hamilton, Fanny V. Reynolds, John Redmond, and Ada Clifton.

AT THE NATIONAL, Hartford, Ct., the new people last week were Haley and West, high-kickers; Mullen and Magee, Irish sketch artists; Lew Hallett, a witty Ethiopian comedian; Den Howe, general performer, who assumed the stage-management; John D. Griffin in Irish specialties; Minnie Farrell in well-rendered songs, with quick changes; Lizzie Mulvey, song-and-dance; and Nellie Kemp, serio-comic: all of whom closed 22, except Den Howe, Nellie Kemp and Minnie Farrell. Announced for 24: Tommy and Annie Dayton, Moore and Lessenger, Perry and Magrew, Sig. Elviro and Miss I. O. and J. D. Kelly.

THE ARRIVALS at the Adelphi, Toledo, O., Feb. 17 were Holmes Grover Jr. and Miss May De Lome, Emma Wells and Jennie Ray, and Prof. Everett. Closing 22: Holmes Grover Jr., May De Lome and Prof. Everett, to Cleveland; Emma Wells and Jennie Ray, Lottie Archer and Johnny Pierce, to Columbus. Opening 24: Frank Jones and Alice Montague, Effie De Rock and Gallagher and Reynolds.

ARTISTS can find engagements at the Volks' Theatre, Brooklyn, N. Y. A good quartet is wanted for March 3. See cards.

MUSIC HALL, Portland, Me., will reopen Feb. 24, under the management of W. H. Howard, with J. Harrison stage-manager. Variety talent is wanted as per advertisement.

JOHN MCFADDEN, late stage-manager of Boylston Museum, Boston, Mass., has leased the Church-street Opera-house, New Haven, Ct., and will open it March 3 as the Gaiety Theatre, with Harry Montague as stage-manager.

PERFORMERS in all branches of the business can find engagements at the Tivoli Garden Theatre, Pittsburg, Pa. See Manager Erwin Thomas' card.

WELCH & RICE'S MINSTRELS, Zanfretta's Pantomime Troupe and Kruger's Burlesque Pinafore Company have formed a combination, and will take the road March 10, Welch and Rice being the managers and J. Kruger stage-director. A list of people in the various casts is published in the card elsewhere. They carry with them scenery, trick apparatus, etc.

EDNA MARKLEY, Curry, Hall, Forepaugh and Dunbar, and Harry Richmond and Acland von Boyle in their drama "Beware of Tramps," were the attractions at the New National Theatre, Philadelphia, for the week ending Feb. 22. Charley Banks in his burlesque of "Grant's Trip Around the World," the Livingstone Bros. and John Murtz, Mlle. Elise, the Courtland Sisters, and Maggie Nichols open 24. Harry G. Richmond, who is now assistant-manager of this house, will shortly be tendered a complimentary benefit, for which a large number of professionals have volunteered. Business good.

AT THE GRAND CENTRAL THEATRE, Philadelphia, the specialty people for the week ending Feb. 22 were Alexander Zanfretta, Tom Vance, James and Lydia Sheeran, Bryant and Williams, A. J. Talbot, Lawson and Jones, J. L. Manning, Lizzie Richmond, and Golden and Adams, all of whom, with the exception of Zanfretta, Vance and Talbot, closed on the above date. Business good. John Reilly, Chas. A. Loder, Harris and Wood, Lord and Van Leer, Leonard and Moore, the Alhambra Quintet, and Dolly Davenport appear 24. "H. M. S. Pinafore," with Sam S. Sanford as Sir Joseph Porter, will also be a feature of the bill.

AT ENOCHS' VARIETIES, Philadelphia, during the week ending Feb. 22, the specialty people were the Rixford Bros., Fred A. Plaisted, Billy O'Day, John Klotz, Mulligan and Morris, Ned Oliver, the Bauer Sisters, and Nellie Weeks. Tom Haywood is now stage-manager, vice Lou Frazer. Business light. Ella Warner, Lloyd and Parker, J. H. Saville, Conway and Farrell, Jas. Woodville, and Billy O'Day will be the new faces Feb. 24. Billy Wright, the negro comedian, who for several seasons was connected with the house, and who is now dying of consumption, and is in a destitute condition, will be tendered a benefit Feb. 27. Manager Enochs giving the house and the company free of all charge.

BILLY TOPLEY, Tommy Brennan, George Lewis, and Dennie Costigan desire to return thanks through THE CLIPPER to Archie Stalker of Hartford, Ct., for favors extended upon the occasion of the benefit there of the two last-named.

THE COLISEUM THEATRE, Kansas City, Mo., is now successfully running under the management of H. D. Clark. Performers are wanted. Mr. Clark announces that his new theatre, now in course of erection, will be completed May 1. See card.

MAY FISK'S BLONDES' reception in Brockton is noticed in her card elsewhere. Burlesque and specialty people are wanted. They perform in Woonsocket, R. I., Feb. 25, Milford, Mass., 26.

A LIST of Harry G. Richmond's acts is published in his card in this issue. They include "Epitaphs," "Dime-novel Heroes," etc., and several jointly with Von Boyle, of which latter "Beware of Tramps" is now a strong feature of the performances at the New National Theatre, Philadelphia, Pa.

BUSINESS at Conley's Varieties, St. Paul, Minn., continues good. Winnie Barteau, clog and jig-dancer, opened Feb. 19......At Col. Knauff's Theatre good audiences have rewarded performances of merit. Miss Ida Vincent joined 16 and Jennie Walt 17. Both are vocalists. The Collins Brothers open 24.

MLLE. OLYMPIA and Mons. Henry De King, Harry Clarke, Master Barney, John and Jas. Russell, Rita Keller, Paddy Murphy, Louise Murio, Chas. H. Stanley, McConnin and Reagan, and W. N. Griffith and Belle Norton appeared at Miller's Winter Garden, Philadelphia, during the week ending Feb. 22, on which date the Russells, Rita Keller, Paddy Murphy, Chas. H. Stanley, and McConnin and Reagan closed. Business satisfactory. John, Lottie and Clarence Burton, Lamont and Ducrow, Kearney and Powers, and Fagan and Fenton open Feb. 24. "W. S. S. Pinafore," a parody on "H. M. S. Pinafore," will be produced March 3.

GOLDIE CLARK and Chas. O'Brien were new end-men in the minstrel first-part at the Theatre Comique, Brooklyn, E. D., last week, where business was from "fair to middling." The other new people Feb. 17 were Hugo, who balanced a variety of articles on his nose; John M. Turner in banjo specialties; P. C. Foy, Irish vocalist; Weston and West in a musical act; the Carleton Sisters, musical change artists; and Clark appeared with his partner Kennedy in breakneck song-and-dance business, and Chas. O'Brien with his brother Thomas in a clowning act. Billed for 24: Mlle. Lucille's Blondes, Nellie Abbott, Miss Lavinia, Georgie Melnotte, the Devere Brothers, John B. Wills and May Adams, Roselle and Prof. H. J. Campbell.

MLLE. FANCHON'S PARISIAN FOLLY COMPANY open at the Royal Opera-house, Toronto, Ont., Feb. 24, for one week.

IN NEW HAVEN, CT., at the Tivoli, the arrivals Feb. 17 were Lottie Wentworth and Frank Lum. ......At the Winter Garden the Moore Sisters, Frank and Clara Mara, and Blackford and Bye were the newcomers.

FOR THE WEEK ending Feb. 22 the attractions at the International Comique, Philadelphia, were Master Barney, Harry Clarke, John Williams, Charles H. Stanley, McConnin and Reagan, Rita Keller, who made an immense hit in her serio-comic songs, John and James Russell, and Lou Vavasour. Business fair. John Williams, Chas. H. Stanley, Rita Keller, and the Russells closed on the above date. The arrivals Feb. 24 will be John, Lottie and Clarence Burton, Lamont and Ducrow, and Kearney and Powers.

THE GRAND CENTRAL, Troy, N. Y., was somewhat effected the past week by an opposition attraction, yet did a remunerative business. The departures Feb. 22 were H. J. Campbell, Mlle. Lucille, and Nellie Abbott, to Williamsburg; Novissimo and Donati, to Brooklyn; Mr. and Mrs. George Wood, to Rochester; Emma Brennan, the Aitkens, and Belle Clifton, to New York. To open 24: Belle, Lillie and Minnie La Verde, McCullough and Casey, Keating and Flynn, and J. J. Riley. "H. M. S. Pinafore" is underlined.

THE MUSIC HALL, Portland, Me., is to be opened as a variety theatre, under the management of W. H. Howard, aided by Joe Harrison, stage-manager; Prof. Corey, leader of orchestra; Chas. H. Howell, treasurer; and the following company: Joe Harrison, Bob Dyer, Frank Ellerson, Charley Redman, Georgie Blake, Johnny Rivers, Prof. G. Elchorn, Prescott Sisters, Mabel North, W. Mack, Lyons and Lary, Lulu Wentworth, W. H. Howard, and Vida Raymond.

SELLON AND BURKE in their neat Irish songs and-dances and Lancashire clog, and their specialty of the glove fight, are strongly recommended to managers by Warren Swetland, proprietor, and Lew Benedict, business director of the Milwaukee (Wis.) Theatre. See advertisement.

AT BAY VIEW VARIETIES, Pensacola, Fla., the people performing during the past week were the Quinette Children—Frank and Mamie—Blanche La Rose, Charles McCaslin, Jennie Morton, Marcia and Eugenia, Emma Henry, and Mark Grayson. To open Feb. 24: The Searles Brothers, the Queens, Zoe West and Ida Vivienne.

THE VARIETY THEATRES in Chicago, Ill., are thus reviewed by our correspondent, who wrote on Feb. 22:

The Academy was filled to overflowing nightly, the attraction being the New York Specialty Company. The performance opened with Harry Armstrong, supported by Harris and Carroll and the trained dog Jack, in the sketch of "Beasley's Dog;" Helene Smith followed in her admirable songs-and-dances; Fostelle in his burlesque female impersonations; Scanlan and Cronin in their Irish sketch "O'Donnell's Victory;" Dave Reed in "Sally, Come Up," and bone-solo; Murphy and Shannon in their sketch "Bound for Germany;" Jennie Engle in serio-comic songs; Harris and Carroll in a sketch "White to Black;" Bobby Newcomb in his dainty songs and dances; Kate Castleton (her first appearance here and with this company) in songs; Frank Bush, who received encore upon encore, in his imitations; the performance concluding with Murphy and Shannon's Germanized arrangement of "The Quiet Family," under the title of "Turning the Tables," in which they were supported by Chas Fostelle and Jennie Engle. The company remains another week, their forces being increased by the addition of Pat Rooney, Harry Kernell and Kitty O'Neil......At Hamlin's there was an excellent attendance. The fresh features of the olio comprised Mrs. R. A. Brennan and Capt. George Liable in vocal duets, Watson and Ellis in comical Dutchisms, Senator Frank Bell on the "Past, Present and Future," and W. J. Thompson in his drama of "Leopold," supported by W. L. Gleason and company. Departures 22: Tommy Turner, St. Louis; Frank Bell, W. J. Thompson and W. L. Gleason. Arrivals 24: Bryant and Hoey, Guy Linton and Lucy Adams and Fred Roberts......The Metropolitan was liberally patronized. The Martinetti Troupe did not appear, as announced. The novelties included Francis Norton in juggling feats, Susie Parker in vocal selections, and Lina Tettenborn, supported by an augmented company, in "Tina." Closing with the week: Lina Tettenborn, M. W. Fiske and Susie Parker, for Cleveland: Dave Oaks and Carrie Howard. Billed for 24: John T. Hinde and James Hearne.

AT THE METROPOLITAN THEATRE, Indianapolis, Ind., Feb. 17 and during the week the Indianians, a company of local colored singers, gave the major portion of the bill, appearing in costume. Our correspondent says:

Their camp-meeting hymns were creditable, as was also the quartet singing of Mrs. Fletcher and the Misses Snell, Jackson and Formond. The party is under the tutorship of Frank N. Scott. The only other fresh faces were Con Fredericks and the Gloss Brothers, whose act on the balancing ladders was new and neat, and Billy Noonan and Alice Bateman, who proved favorites. Attendance light. All close 22, Con Fredericks and Gloss Bros., to Cincinnati: and Billy Noonan and Alice Bateman, to Louisville. Opening 24: A variety and pantomime company from Heuck's Opera house, Cincinnati......At Croce's Garden Theatre business continues moderate. The fresh faces 17 were Billy and Maggie Ray in a sketch, Minnie Rainforth in vocalisms, Harden and West in a Dutch clog, and Arthur Sprague as Frank Howard in the border drama "Hawkeye the Scout," the support being mainly by the variety company. Closing 22: Williams and Sully, Nellie Germon, to St. Louis; Hayden and West, to Cincinnati; Arthur Sprague. New 24: Sam Lang, Dollie Sharpe, Ella Maye, Murphy and Mack, and Geo. Gilmore......The case of J. Cronin vs. Alice Gilmore, for breach of contract, was tried before Esquire Wright and a jury of twelve Feb. 17, resulting in the awarding of one cent to the plaintiff. The costs, amounting to $50, were secured by the seizure of Miss Gilmore's baggage. She was unable to join the Red-stocking party at Detroit, being without either funds or wardrobe. It appears as if she was left to fight the case single-handed, which should not have been......James E. Fennessy, treasurer of Heuck's Cincinnati, was in town this week......The police order closing places of amusement where liquors are sold has been modified so as to require such places to close at 11 P. M. This includes Croce's.

OUR CINCINNATI correspondent wrote Feb. 21:

The new people at Heuck's Opera-house 17 were Marian Mordaunt in "Our Girl," and Wood and West in sketorial songs-and-dances. Closing: The entire stock company, Marian Mordaunt, Wood and West, and Quilter and Goldrich. Bartley Campbell's Combination in "H. M. S. Pinafore" follows 24, and Buffalo Bill March 3. Business has been very fair......The Revelle Sisters, clever trapeze artists; Fannie Beane and Charles Gilday in neat musical sketches; Roltair, prestidigitateur; and W. H. Langdon in "Wrestling Joe" opened at the Coliseum 17. Business fair. Departures: W. H. Langdon, Louisville; C. H. Fielding and Maggie Walker, Fort Wayne; Revelle Sisters and Roltair. Opening 24: Pauline Markham in "H. M. S. Pinafore," the La Rues, and Sig. Giovanni. ......Schickling's Academy of Music closed 16 under the management of Charley Shay, but on 17 R. C. Taylor took the reins, christened it the Globe Theatre, and reopened with a company which comprised the Davenport Brothers, Arman and Warman, Harry Wheeler, Watty Morgan, Nick Woodland, R. C. Taylor, Melrose Sisters and Doty Sisters. Mr. Taylor puts on his drama of "Fritz" 24, and has engaged May Hampton, Imogene Hyams, Addie Johnson, George Arnold and Thomas Coleman as dramatic company......The new arrivals 17 at the Eldorado were Allie Sheppard, Georgie Morrell, Addie Johnson, Gilbert and Blair, and Harry Sorigen. Biz fair. Closing: James Taylor, Gilbert and Blair and Addie Johnson. Opening 24: Charles A. Vincent and Nick Woodland......Manning and Drew, song-and-dance; Dan Hart and Chas. Carroll, comedians; Josie Welch, jigist; and Dollie May in statuary opened at the White House 17. Biz fair......Manager Douglas took Thorne & Chriedie's Pantomime Troupe to Aurora, Ind., 21, 22, and is to open in Indianapolis 24 for a week......Frank Foster and Mary Booth of Heuck's company play a week at the Metropolitan, Louisville, Ky., commencing March 3.

THE FIRST ANNUAL BENEFIT of Pittsburg Lodge, No. 11, B. P. O. Elks, was given in the Opera-house afternoon Feb. 20. The receipts amounted to nearly $900, and the entertainment was much enjoyed from first to last. The audience was chiefly composed of our better class of theatre-goers. The programme offered is appended: Opening address, Hon. W. D. Moore; concert by the Great Western Band, under the direction of Prof. B. Weis; sketch entitled "Am u-lett," by Messrs. Billy Rice, J. W. Freeth and W. Belknap; clog tournament by Haverly's corps of dancers; ventriloquisms, Harry Kennedy; Turner and Maas as the "Ulster Brothers;" musical specialties, Adams and Lee; "All Music," Gorman Brothers; overture by an orchestra under the direction of Profs. George Search and Eugene Schmidt; remarks by Capt. Paul Boyton. The rest of the programme was given by the members of H. W. Williams' Academy of Music company, and was as follows: Songs, Miss Jessie Boyd; songs, sayings, etc., Richard Gorman; songs, dances and imitations, Seamon and Somers; duets, Miss Marie Whittingham and Master Newman; Caledonian sports, Crossley and Elder; Irishisms, Pat Rooney; "Happy Hottentots," Lamont and Ducrow; the performance concluding with the sketch of "The Backwood Heroes," acted by Messrs. R. Gorman, Ed. Neery, and Thompson, as Somers......At Harry Williams' Academy of Music the attendance averaged fair. The new faces 17 were Jessie Boyd, Crossley and Elder, Marie Whittingham, Master Newman, Lamont and Ducrow, and Pat Rooney. Lamont and Ducrow gave a unique and meritorious performance in their specialty entitled "The Happy Hottentots," and the high vaulting of Crossley and Elder was accorded frequent recognition. Close Feb. 22: Seamon and Somers, to New York; Pat Rooney, to Chicago; Lamont and Ducrow, and Crossley and Elder, to Philadelphia. Among the next attractions on Feb. 24 will be Delehanty and Hengler, Niles and Evans, Queen and Bell, Lou Howard, Sam and Carrie Swain......Manager Williams, with wife and daughter, returned from Baltimore, Md., 21......J. W. McAndrews was in town on 20, en route to Columbus, O......Geo W. Herman and Charles Benedict are in town, at leisure......Mons. D'Omer was buried on Feb 17, the pallbearers being Johnny Dwyer, Arthur Mullen, Johnny Donaldson and Thomas Adams.

THE NEWCOMERS at the Theatre Comique, Cleveland, O., Feb. 17 were Ben Cotton, Little Idalene and Nellie Howard.

MLLE. FANCHON'S FOLLY TROUPE appeared in Toledo, O., Feb. 17, 18, 19, 20, Ann Arbor 21, 22, and are billed in Toronto, Ont., 24, for one week.

AT THE OLYMPIC, Brooklyn, this week the new people include Johnson and Bruno, Sandford and Wilson, the Miranda Sisters, Lottie Ellis, Carrie Lavarnie, Howard and Thompson, Smith and Byrne, Mabel Gray and Billy Maloney, Dan Nash, Francis and Wilcox, Fred Carroll and Billy Robinson......At the Volks' Theatre the new faces are Sam Devere, John Hart, the Fieldings, Flora Moore, Harry Bennett, Nellie Wilson, Turner and Geyer, Retlaw and Alton, Jas. Bensley and Hannah Birch.

AT THE THEATRE COMIQUE, Richmond, Va., the Bauer Sisters—Ella and Emma—did not open Feb. 17, as announced, but are expected 24. The Leland Sisters closed 23, going to New York. Biz fair.

IRVING'S ROYAL JACKITS CHY JAPANESE TROUPE played in Hornellsville, N. Y., Feb. 20, Salamanca 21, Bradford, Pa., 22, and open in New York City 24.

AT THE OLYMPIC THEATRE, Fort Wayne, Ind., a good business was done last week. Departures: McIntyre and Heath, to Bradford, Pa.; the Love Sisters, to Louisville, Ky.; Mlle. Bernetta, to Detroit; St. Lear, to Toledo, O. Coming 24: Minnie Gray, W. T. Stephens and dogs, Harry Fielding and Maggie Walker, Perry Brothers, Nellie Howard, Ella Heflin and Lydia Ross.

BUSINESS CONTINUES fair at the Washington-street Opera-house, Memphis, Tenn. No new faces or departures last week.

AT THE THEATRE COMIQUE, Providence, R. I., the arrivals for Feb. 24 are Allie Drayton, Mayo and Fash, Nellie Brooks, Walter Bray and Neil Burgess. March 3 "H. M. S. Pinafore" is billed.

NEGRO MINSTRELSY.

IN MEMORIAM.

God triumphed in the strife; yet still
You struggled hard to baffle His Almighty will:
But now pass on with slow and measured tread,
And place your idol 'mong the sleeping dead;
Then 'round about her grave let tear-drops flow
That spring from every avenue of woe,
But when you hear the earth upon her casket fall
Don't think of her that this sad end is all,
She only fell asleep—a spirit then was born
To live again throughout eternal morn.

MRS. JOSEPH M. NORCROSS, nee Mamie Wambold, died suddenly of quick consumption at her father's residence, in Newark, N. J., Feb. 17, aged 24 years. She was a daughter of ex-Chief-of-police Jacob Wambold, a sister of Ned Wambold, comedian, and a niece of D. S. Wambold, the well-known tenor and coproprietor of the San Francisco Minstrels. She was an excellent soprano vocalist, and had sung in the choirs of the Church of the Redeemer and the First Baptist Church, Newark. On March 17, 1878, she was married in that city to J. M. Norcross, known on the minstrel stage as Joseph Norrie.

HAVERLY'S MASTODON MINSTRELS opened for one week in the Pittsburg Opera-house Feb. 17. Our correspondent says: "Their entertainments attracted more people to that establishment in the same length of time than possibly any other performances ever presented there. As a whole the troupe is first-class. There are forty participants in the first-part, with eight end-men, Messrs. Billy Rice and Pete Mack representing the extreme ends, and keeping the auditors in a happy mood with their large fund of comicalities. Haverly's Centennial Drum, surmounted with a large painting of the proprietor of the Mastodon Minstrels, surrounded with flags, occupies the apex of the upper tier, which accommodates a portion of the orchestra. With the exception of the end-men, all in the first-part are in evening dress, E. M. Kayne officiating as conversationalist. The features which must please in the olio are the ventriloquial specialties of Harry Kennedy, allegorical clog tournament by twelve dancers, embracing the Arnold Brothers, Gorman Brothers, and Messrs. Hooley, Thompson, Stiles, Sadler and Barry Maxwell, Billy Rice's speech, and the singing of the New Orleans Quartet, consisting of Messrs. Carter, Rushby, Lavake and Belknap. An entire change of programme was given on 20.

"CROSSING THE OCEAN, or the Midnight Collision of the U. S. S. Illinois with H. M. S. Pinafore," a new operatic extravaganza by Jacques Kruger and Billy Welch, was given at the Arch-street Opera-house, Philadelphia, during the week ending Feb. 22. It is very funny. Jacques Kruger as 'Arry of the Hoxfords, Billy Welch as Hiram P. Adams, and Charley Reynolds as Johnny Adams created much merriment. There was the usual first-part, and Welch and Rice and Frank Cushman introduced their specialties in the olio. The last named had a successful benefit Feb. 21. John F. Garsed, treasurer, will benefit Feb. 28. The company now playing at this house, with Alexander Zanfretta added, will go on the road about March 10, under the name of "Welch & Rice's Minstrels, Zanfretta's Pantomime Troupe and Jacques Kruger's Burlesque Pinafore Consolidation." This party will not make an extended tour, but will play principally in the cities and towns of Pennsylvania.

"HENRY MOSES SHADBOAT PINAFORE" at the Eleventh-street Opera-house, Philadelphia, drew crowded houses last week. It will hold the boards during this week. A special matinee will be given 25, at the request of Manager John T. Ford, to enable "The Pinafore" Company of the Broad-street Theatre to witness the burlesque.

MCALLISTER'S MINSTRELS give their route as Canisteo, N. Y., Feb. 24, Addison 25, Bath 26, Corning 27, Waverly 28, Owego March 1, Great Bend, Pa., 3.

A MINSTREL TROUPE can secure an engagement at Ballard's New Opera-house, Ada, O., by addressing J. H. Ballard, proprietor.

I. W. BAIRD'S New Orleans Minstrels and Brass Band are to perform in Benton, N. Y., Feb. 25, Penn Yan 26, Milo 27, Watkins 28, Horse Heads 29. The company now comprises I. W. Baird, Alice Davis, Joe Creamer and Maggie Christie, Mack and Bryant, Charley Brickwood, Miles Gorman, Prof. C. A. Lilley, E. C. Glassford, Geo. Williams, Henry Galvin, John Cary, and Joe Duncan. C. W. Holden and J. W. Adams are in advance.

HAVERLY'S MASTODON MINSTRELS are billed in Fort Wayne, Ind., Feb. 24, 25.

SPRAGUE'S GEORGIA MINSTRELS, who played in Elmira, N. Y., Feb. 18, are billed in Pittston, Pa., 24, Williamsport 25, Sunbury 26, Harrisburg 26, York 27.

CIRCUSES.

IT IS E. A. TINKHAM, and not E. A. Turkham, who is to be the general agent of W. C. Coup's New United Monster Shows the coming season.

RICHARD HEMMINGS AND WIFE are at liberty to accept an engagement to perform their tight-rope, slack-wire and equestrian acts. See card.

L. H. advertises for a lady partner to learn a new gymnastic act.

LIZZIE AULT, serio-comic vocalist, advertises for an engagement for the tenting season. Can ride in entrees and parades.

"YANKEE ROBINSON," in a card in another column, calls upon his fellow-sufferers in a celebrated case to join with him in pooling their issues. Let those interested read.

W. C. COUP will take the road early in the Spring with fifty trained horses, pony circus, trained dogs, two-legged giraffes, riding elephants, Royal Japs, Cook's Grand Circus, Calvin's London Menagerie, Wood's Museum and Art Gallery, mechanical musical novelties and other attractions, and will be known as "W. C. Coup's New United Monster Shows."

AN EXTENDED LIST OF ANIMALS for sale at C. Rice's Menagerie can be found in his card elsewhere.

THE ORRIN BROS. & CO.'S Metropolitan Circus exhibited during the week of Feb. 15 in Matanzas, Cuba, and, gradually nearing Havana, are to show in Guanabacoa (which is just across the bay, and stands in the same relation to Havana as Brooklyn does to New York), until Geo. Orrin arrives, when the tent will be put up at their regular location. They intend to open 21, which will allow the newcomers a few days for recruiting from the effects of their sea-voyage and for a little practice.

CHAS. DARE, trapeze artist, advertises for a partner.

THE RYAN BROTHERS, gymnasts, whose specialties are described in an advertisement, can be engaged for the next tenting season.

PRIVILEGES with a tent show are offered for sale by J. W. Couch, as per advertisement.

BATCHELLER & DORIS have purchased the entire Campbell show, which is now wintering in North East, Pa. They will put the show on the road early in April, and are making every exertion to make it one of the best railroad exhibitions in the country. Performers are wanted; also curiosities. See card, which describes in detail many of the attractions.

A HAPPY FAMILY of monkeys, birds, etc., also cages, are on sale at F. B. Blitz's advertised address.

MISCELLANEOUS.

IN PHILADELPHIA the Young Men's Hebrew Association gave a literary and musical entertainment at St. George's Hall Feb. 17......Feb. 18, at Natatorium Hall, a ball was given by the cooks of the principal hotels and restaurants......An entertainment of magic, music and Punch and Judy was given at Kelly's Hall Feb. 18 for the benefit of the Church of the Messiah......A concert for the benefit of the Notre Dame Academy, at the Assembly Building, and a lecture at the Spring-garden Institute by Prof. Elihu Thompson on "Natural Forces and How they Work," were also given on the same date......Feb. 19 the annual bal masque, known as the Cannstatter Carnival, took place at the Academy of Music......Rev. Wm. M. Taylor lectured at Germantown Feb. 20 on "Sir Walter Scott."....At Horticultural Hall Roller-skating Parlor Feb. 20 there was an exhibition of fancy roller-skating by J. Raymond Mayer and J. Oliver F. McKee......Washington's Birthday was celebrated at Association Hall by a meeting of the Sons of America. Col. John W. Forney delivered an oration......Feb. 21 the Philadelphia Club, the most aristocratic and exclusive club in the city, gave a ball at the Academy of Music. The affair was not advertised, and no one was admitted but members or those introduced by members......Feb. 21 at St. George's Hall the Stephen Girard Beneficial Society gave their second annual concert......Feb. 20, for the benefit of St. Mark's Church, the sacred cantata of "Esther" was given at St. George's Hall by local singers......There were a reunion and a competitive drill of the Pioneer Corps of New Jersey and Philadelphia at the Permanent Exhibition on Washington's Birthday......Wm. C. France gave exhibitions of fancy roller-skating at the Rink, and a game of polo was played there on Washington's Birthday......Prince Carnival arrived Feb. 21, and was met at the Pennsylvania Railroad Depot by members of the Mænnerchor Society. The whole party, in masks and fancy dresses, rode in grand carnival procession through the principal streets of the city to the Mænnerchor Hall, where a Fools' Meeting was held. Prince Carnival has come to attend the grand ball to be given in his honor by the Mænnerchor Society, as mentioned above......Adelaide V. Murdoch will give a parlor entertainment at Concert Hall Feb. 27.....Prof. R. E. Thompson lectured before the Young Men's Christian Association Feb. 21 on "Lessons of Social Science in the Streets of Philadelphia." ......Feb. 21 a concert for the benefit of Clarice Vaughan was given at Mme. Seiler's School of Vocal Art......Rev. E. Stubbs lectured at Kelly's Hall Feb. 22 on "Digging for Gold."

IN THE PENNSYLVANIA LEGISLATURE, a short time ago, as already mentioned in THE CLIPPER, Mr. Alfred Neall presented a remonstrance against the so-called Amusement Bill, which gives to the Mayor of Philadelphia power to refuse a license to any entertainment which he thinks immoral or improper. This remonstrance was signed by the publishers of several Sunday papers, and those of one dramatic journal of that city. Feb. 20 Mr. Neall presented another memorial in favor of the bill, and that was signed by the publishers of various daily papers. On the same date a petition against the passage of the bill was presented by Mr. Leigh. It sets forth that such a law "will so interfere with rational, liberal, instructive and amusing entertainments as to compel the citizens to cease providing them or to submit to tests, inconveniences, trials, endurances, indignities and taxations in money and time and opportunity which are unusual and will prove detrimental, * * * and that the bill will also place the citizen-Mayor in the unfortunate position of inventor and distinguisher of immoral acts, * * * he becoming Grand Inquest, prosecutor, Judge and jury, etc." Another remonstrance against the bill was presented by Mr. Huhn.

SALE OF PANORAMAS.—In Philadelphia Feb. 20 the following panoramas, belonging to the estate of the late Thomas A. McDonnell, were sold at auction by Davis & Harvey: "Italy," comprising sixty pictures, by S. B. Waugh, bought by Jas. B. Sword for $350; "The Revolutionary War," by L. Wunderlich, bought by S. and E. Connolly for $20; "The Revolutionary War," by Lewis, bought by Mr. Hillborn for $30; "Ireland," artist not known, bought by Mr. Slevin for $34; "Milton's Paradise Lost," bought by W. C. Coup for $42.50; "Jerusalem," bought by Dr. Beals for $42.50; "Crimean War," $25, and "The Rebellion," $16, bought by Mr. Hillborn; "The Mexican War," bought by Mr. Ridgeway for $6.

A. B. C., whose address is care of this office, wants to purchase a few Indian dresses.

PROF. HOUDON offers a lot of second-hand magical apparatus for sale. He also can furnish amateurs or professionals with the latest illusions. See card.

SIGNOR BOSCO, wizard, is to perform in Ligonier, Ind., Feb. 24, 25, 26, La Porte 27, 28, 29.

PROF. WILLIO, necromancer, occupied the Albisu Theatre, Havana, Cuba, two nights during the week ending Feb. 15......Two dancing bears, worked in the streets by two Italians, carried the city by storm.

MRS. SCOTT-SIDDONS is to read in Harrisburg, Pa., Feb. 24, Urbana 25, Lebanon 26, Dayton 27, Springfield 28, Indianapolis, Ind., 3, March 1, South Bend 3.

PROF. E. C. TAYLOR, magician, closed a season of eight performances in Nevava City, Cal., Feb. 8; thence to Grass Valley 11, for five nights, and Marysville to follow.

K. L., a journalist, is desirous of securing a position as manager or press-agent. See card.

THE TWO-LEGGED HORSE NELLIE, with complete outfit, is offered for sale, or a partner can secure an interest. It is now on exhibition at the New American Museum, this city. See card.

HARRIGAN & HART'S Mulligan-guard Ball Songster is published by Dick & Sullivan, who advertise.

C. H. HAWKINS, maker of gymnastic apparatus, advertises his address in another column. All kinds of specialty articles can be obtained from him.

PROF. WM. F. BAKER, magician, performed in Bellair, O., Feb. 17, Martin's Ferry 18, Lagrange 19, Portland 20, Wellsburg, W. Va., 21, Rush Run 22.

GEN. TOM THUMB and combination exhibited in Mullica Hill, N. J., Feb. 20, Clayton 21, Salem 22.

F. REISTER, manager of the Opera-house, Wheeling, W. Va., and Miss Mary Weitz of that city were married Feb. 19.

ROBERT HAMILTON, costumer, makes theatrical, circus and ball dresses at the shortest notice. See card.

TUCKER BROTHERS, show-painters, advertise their address in this issue.

A MANAGER is wanted to travel with Ralph Bingham, the boy elocutionist and character-artist. See card.

MLLE. ROSERI, the favorite European dancer, who has met with such favor in the more prominent theatres of Philadelphia, Boston and Pittsburg, is now open for engagements by first-class operatic or dramatic managers for the United States, Canada or Havana. Concerning her appearance at the Academy of Music, Philadelphia, *The Public Ledger* of that city spoke in high praise, an extract from which, with further particulars, may be found among our business cards in this issue of THE CLIPPER.

JOHN M. BURKE and Annie F. Irish (Mrs. Burke), Hibernian sketch-artists, have been flatteringly commended by the press for their performances. Extracts published elsewhere speak of the manner in which they were received in several cities on their route. They can be addressed as per advertisement.

DIBOLO the fire-eater requests his friends to address him as per card.

THE LAST TWO WEEKS of "The Siege of Paris" in Boston, Mass., are announced; M. Premier and family will continue their magical performances the coming week......Prof. J. B. Bailey, at his complimentary benefit at Music Hall 17, was gladdened by the presence of about six hundred spectators........At a members' sociable at the Boston Young Men's Christian Union Hall 19, "An Evening with Dickens" was given, Lorin F. Deland reading from his works, with songs by D. C. McCollar.......Professor R. R. Raymond read "Romeo and Juliet" in Hawthorne Hall afternoon of 19, and will close his course with "A Midsummer night's Dream" 26........The third annual entertainment by pupils of the Irish School of Elocution was given in Tremont Temple 20......Miss Georgie E. Cayvan, reader; Nellie M. Rowland, soprano; and Will E. Sargent, pianist, gave an evening of reading and music at the Boston Young Men's Christian Association Hall 20......A children's celebration was given at the Old South Church 22. Mrs. Julia Houston West, Miss Mary Beebe, Mr. Charles Clark and Mr. Saxton singing appropriate selections, with readings by Miss C. Alice Baker. Old Abe, the Wisconsin war-eagle, has been called home, and will remain on exhibition only 24, 25......The Museum of Fine Arts closed its exhibition 22......The woman-suffragists will be benefited by an entertainment to be given in Hawthorne Hall 25......Prof. Corelle gives a magical entertainment at the hall of the Boston Young Men's Christian Association 27. ......Mr. Edison may appear at an exhibition and illustration of the capabilities of his electric light, which is to be given at Tremont Temple evenings of March 7, 8.

THE AMERICAN KNITTING WORKS are manufacturing choice qualities of silk tights at the advertised rates. They have also a line of tights, shirts, trunks, etc., which they offer at reasonable figures. See E. B. Indig's card.

GEO. LAWRENCE, business-manager or advance-agent, can be engaged by applying as per card.

THE PITTSBURG (PA.) LOAN EXHIBITION continues, and the attendance crowds the rooms nightly.

AT THE GRAND OPERA-HOUSE, Indianapolis, Ind., Feb. 18, Anna Eva Fay and Profs. Crookes and Wallace gave a spiritual seance to a well-filled house, though the manifestations and tricks were quite ordinary and generally unsatisfactory. Gov. Williams acted as one of the committee. An exposure of their tricks was announced for 23 by a lady of Indianapolis......Prof. Carpenter opened at Masonic Hall 17 for one week, giving experiments in mesmerism to fair audiences......The annual carnival of the Indianapolis Mænnerchor was given 21........A panorama illustrative of the Murphy temperance movement is soon to be exhibited in interior towns of Indiana. ....A movement is on foot to erect an opera-house at Madison, Ind.

JAMES OWEN O'CONNOR, reader, has been compelled to cancel outstanding engagements, owing to having undergone a surgical operation on his throat the past week.

KELLAR, magician, opens in Washington, D. C., March 3.

A GAME OF CHESS with living figures was played in Pike's Opera-house, Cincinnati, Feb 19.

MASTER RALPH BINGHAM, boy elocutionist, made his professional debut in Mozart Hall, Richmond, Va., Feb 18 as a character artist. Our correspondent says: "His versatility, memory and power of imitation are remarkable in one so young, and he is also endowed with musical talent of no mean order. His father has decided to travel with him through the country."

FIRE.—Our Indianapolis correspondent writes on Feb. 22: "About one o'clock on the morning of Feb. 21 the handsome Opera-house in Columbus, Ind., owned by McCormack & Sweeny, was discovered to be on fire, and the building was rapidly consumed. The fire originated in one of the storerooms on the first floor. The walls are all standing, and in tolerably good condition, save the rear one. There were four stores in the building, the contents of which were almost entirely ruined. The building was valued at $25,000; insurance, $10,000. The destruction of the Opera house is a great calamity to Columbus, the place having previously lost two amusement halls by the fire-fiend. The New Orleans Minstrels were billed for 25, but will be compelled to cancel their engagement."

GEO. S. TUCKER can furnish plays, wigs, scenery, and all the accessories for theatrical performances. See card.

SHOW-PAINTINGS can be obtained at J. Bruce's address.

AMATEUR.

IN PHILADELPHIA "The Fool's Revenge" was given by the Wheatley Dramatic Association Feb. 19, with D. Herman as Bertuccio. He gave a remarkably fine rendition of the part........"Louis XI" was given by the Thalian Club, an organization composed of young men of St. Joseph's R. C. Church, Feb. 20, at the hall of the Wheatley Dramatic Association, for the benefit of the Sunday-school of St. Joseph's........Amateur performances of "H. M. S. Pinafore" were given at the Amateur Drawing-room Feb. 18 and 20........An entertainment of historical tableaux will be given at St. George's Hall 25 for the benefit of the Second Moravian Church by an association of its young people called the Beehive. ......"Cinderella" was given at the Academy of Music on the afternoon of Washington's Birthday by a party of amateurs, principally children, under the management of C. Constantine......"The Old Guard," "The Rough Diamond," and "The Benicia Boy" were played by the Mirror Dramatic Association 20. As Margery in "The Rough Diamond," May Hardy made quite a hit......"Mrs. Jarley's Waxworks" will be presented by amateurs at Association Hall, Feb. 25, for the benefit of the Lutheran Orphan Home......An amateur literary and musical entertainment will be given at Spring-garden Institute Hall Feb. 25, by Windfield Scott Post G. A. R.......Feb. 28 being St. David's day, the Cambrian Society will give a literary and musical entertainment at the Assembly Building.

"DREAMS OF DELUSION," "A Tragedy in the Seven Dials" and "Stars" were played by the Arcadian Club in Union Hall, Boston, Mass., Feb. 18. "Wanted, a Father," which was to have been performed, was postponed owing to the inability of the author, J. Cheever Goodwin, to reach the city in time to play his intended part......The Wallack Dramatic Club gave a very successful performance of "The Marble Heart" at Kennedy Hall 19........"Stubbornness," "Nathan the Sage" and "Casperi as Garibaldi" will be performed at St. Michael's Hall 24, for the benefit of the German Catholic School. ......The Ebos Club play "Caste" 27 in the vestry of the Rev. Dr. Cudworth's church.

THE ARIEL Amateur Dramatic Association of this city gave a performance at 405 East Eighty-eighth street Feb. 22.

THE ALPHA of Brooklyn are to give a performance in the Athenæum Feb. 25.

THE CINCINNATI SHAKESPEARE CLUB played "Lemons" in Clifton (a suburb) Feb. 21......The Davenport Club produced "Charms" in Pike's Opera-house 20, the house being crowded......The Clio Club gave "The Serf" at Robinson's Opera-house 18. They are to play "Our Boarding-house," charging money for admission, in the same theatre March 7.

THE BRYANT LIBRARY DRAMATIC ASSOCIATION of Syracuse, N. Y., will present "The Heir-at-law" Feb. 24 in Wieting Opera-house for the library fund......"The Bells of Corneville" was sung at the same house 22 by local talent.

E. C. HOLSKE walked one hundred miles in 23h. 25m. on a forty-lap track at the Academy of Music, Elmira, N. Y., Feb. 20, 21.

FOREIGN SHOW NEWS.

DRAMATIC.

A CORRESPONDENT who is familiar with the theatrical world of Paris and London writes as follows from the former city: "English artists appear to swallow their scruples and to leave off standing on their dignity when they come to Paris and see how Parisian actresses work their way to fame. It is the obstinacy of the so-called artist that prevents a London manager from doing his best to adequately represent a play. Mr. Dash is insulted by being offered this, and Miss Blank turns up her pretty nose at that. They have no interest in the work as a whole; they merely regard the play as an advertisement for their particular vanity. The play is brought out for their particular benefit, and not for the benefit of the public. But once in Paris, all such narrow ideas vanish. Here, for instance, is Miss Katharine Munro, a charming and clever artist, three times as good as those who surround her in 'Les Deux Nababs,' at the Theatre Nouveautes, consenting to come on the stage at 11.30 in the third act of a play, to speak about fifteen lines, and to sing a music-hall ditty called 'All the Same, Girls, or My First Cigar.' At the end of each verse this clever lady dances about a dozen steps of breakdown, and then departs, to reappear at the end and to stand in a row with the rest of the characters and join in a tag-chorus that brings the curtain down. For this ridiculously small part most costly dresses and diamonds are required, quite eclipsing Mlles. Silly and Montaland, who have been on the stage all the evening. What would Miss Munro have said if such a part had been offered her by Mr. Farnie or Mr. Reece at the Folly, for instance?"

THE GAITE THEATRE, Paris, having fallen from its high estate after its last four or five heavy failures, had to close the doors. The theatre is now open with "La Grace de Dieu," at low prices—3 francs, balcony and fauteuils d'orchestre; 1 franc, galleries; added to which inducements to get people in are resorted to by the management printing in every newspaper coupons that admit persons at half the before-mentioned prices, the theatre being in quite a bankrupt state.

THE DESTRUCTION BY FIRE of the Theatre Royal, Glasgow, Scotland, Feb. 1, involved a loss of between £35,000 and £40,000, which was only partly covered by insurance. The theatre, which was built in 1867 by the late J. S. Baylis, and was originally known as the Coliseum, was leased by Messrs. Glover and Francis as the Theatre Royal in 1869, and was opened June 10 of that year. Something like a year and a half ago the partnership of Messrs. Glover and Francis came to an end, and since then Mr. Glover had carried on the theatre himself. It had three galleries. The stage was fully eighty four feet deep, and this great space gave opportunity for splendid scenic effect, which Mr. Glover took advantage of. The Royal, indeed, was always noted for its stage effects, and in order to enable the lessees to carry these out successfully a staff of about 200 persons were constantly employed. Before the fire took place Mr. Glover had just finished new scenery for the comic opera "The Sultan of Mocha."

"UNFORESEEN CIRCUMSTANCES," supposed to be of a financial character, have caused the temporary closing of Drury Lane, London.

A NEW biographical work entitled "Paris Artists," comprising the entire French stage, has just issued its first number. Godefroy d'Herpent, the clever editor, has commenced his work by giving interesting biographical sketches of the artists of the Comedie Francaise.

"H. M. S. PINAFORE" on Thursday, Feb. 6, received its 200th representation at the Opera Comique, London.

JOHN CLARKE died in London, Eng., according to a cablegram Feb. 21, aged about 49. He made his debut Oct 7, 1852, in Drury-lane Theatre, acting Fathom in "The Hunchback," and for several years thereafter he was engaged at the Strand Theatre as the leading actor in burlesques and domestic dramas. He remained there until 1862, and two years later he was at the St. James Theatre, acting Twining, alias the Fox, in the original cast of Boucicault's "Fox Chase," May 11, 1864. When the Prince of Wales' Theatre opened, April 15, 1865, he played a female character—Amina—in "La! Sonnambula, or the Supper, the Sleeper and the Merry Swiss Boy," H. J. Byron and Miss Marie Wilton being also in the cast. Dec. 23 of the same year he played Lucia di Lammermoor in Byron's burlesque of that title, and in November he was the original John Chodd in T. W. Robertson's comedy of "Society," Sept. 15, 1866, when Robertson's comedy of "Ours" was first produced in England in that theatre, Mr. Clarke played Hugh Chalcott. March 2, 1868, he made a hit as Sairey Gamp in "Martin Chuzzlewit" at the Olympic Theatre, and at the opening of the Globe Theatre, Nov. 28, that year, he created the character of Matthew Pincher in Byron's comedy of "Cyril's Success." Oct. 23, 1869, he played Mould in "Not Such a Fool as he Looks," by H. J. Byron, and June 10, 1872, when Fechter revived Hamlet in the Princess' Theatre, Mr. Clarke acted the First Gravedigger. At the opening of the Criterion Theatre, March 21, 1874, he created Shrew in Byron's comedy of "An American Lady." In 1875, when Andrew Halliday's version of "Nicholas Nickleby" was produced in the Adelphi Theatre, he made a hit in Squeers. He married Theresa Furtado, a beautiful and accomplished actress, who died in London Aug 9, 1877.

MUSICAL.

JOHN PARRY died in London, Eng., Feb. 21, in which city he was born in 1810, his father being a well known musician. When twenty-three years of age he commenced his professional career as a baritone vocalist in concerts, and on Sept 29, 1836, made his debut on the London stage in the St. James' Theatre in Dickens' "Strange Gentleman." In the following December he again sang there, with the celebrated Braham, in Poole's "Delicate Attention," and also in an operatic burletta entitled "The Village Coquette," from the pen of Charles Dickens. It was announced as "the second production of the gentleman under the name of Boz." Later he sang in the Olympic Theatre, and shortly after found his true sphere in giving musical entertainments on the concert stage, which combined comic-songs and recitations, written expressly for him, generally by Albert Smith. For a number of years many of his songs were so popular that no concert-programme seemed complete without some of them. He retired from the concert stage in 1849, and gave an entertainment, written by Albert Smith, called "Mr. John Parry's Notes." This proved eminently successful, and was followed by others in 1850 and 1852. Ill-health compelled him to retire from public performances in 1853, and shortly thereafter he developed a new talent by publishing a volume of whimsical caricatures. For some years he was organist of St. Jude's Church, Southsea, where he also gave lessons in singing. He reappeared upon the concert-stage in 1860 with Mr. and Mrs. German Reed, and again retired in 1869. His last appearance was at a benefit given him in the Gaiety Theatre Feb. 7, 1877.

"LA MAROCAINE" having proved a great fiasco at the Bouffes-Parisiens, Paris, the management have just accepted three operas, one with words by MM. Sirandin and Hirsch, and music by Herve, entitled "La Marquise des Rues;" another with libretto by MM. Chivot and Duru, and music by M. Audran, who has never had any of his compositions played in Paris; his fame rests on one of his opera-bouffes called "La Grande Mogol," which had a three months' run at one of the principal theatres in Marseilles; and the third is one from the pens of MM. Noriac and Moinaux, with music by M. Leon Vasseur.

MADAME CHRISTINE NILSSON (Madame Rouzaud) and her husband were defendants in a suit which came before the Civil Tribunal of Paris Jan. 1. In 1868 they bought from the city of Paris a piece of ground at the corner of the Rue de Morney and the Avenue de l'Empereur subject to the condition that they should build a mansion thereon. As they have not yet fulfilled that part of the contract, and the plot of ground remains vacant, the municipal authority instituted proceedings to compel them to execute that condition. M. and Madame Rouzaud did not appear either personally or by counsel, and judgment was given against them.

EVERARD A. KID, flutist, died at Nottingham, Eng., Jan. 13, aged 65.

WM. G. WELLBY, for twelve years pianist at the Phœnix Music Hall, Dover, Eng., died Feb. 2, aged 54.

AMUSEMENTS.

NIBLO'S GARDEN THEATRE.
EDWARD F. STARIN ....Proprietor and Manager
Owing to great success attending the production of "The Old Curiosity Shop," Miss Katie Putnam has by special request been reengaged, and will appear during the week in her favorite characters in the highly sensational and romantic drama "The Little Detective." Matinees Wednesday and Saturday at 2 P. M. Artists and novelties wanted for "The Black Crook," which will shortly be produced. Address W. A. MULFORD JR., Business-manager. 49-1t*

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The regular Minstrel Entertainment and the Burlesque
HIS MUD-SCOW PINAFORE.
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ADVERTISEMENTS.—Agate measurement, 14 lines to an inch.—Department notices, condensed form and credited to other journals, 50 cents per line, the same notice to be inserted once only. Advertisements under the head of AMUSEMENTS, 15 cents per line; Miscellaneous and Sporting Advertisements, 20 cents per line—for each and every insertion. A deduction of 20 per cent. from these rates will be made for advertisements when paid for three months in advance by the advertiser. Advertising agents are not allowed this or any other deduction further than their regular commission. Cuts and displayed type in advertisements charged at the same rates for space occupied.

FOUR TERMS ARE CASH.—Advertisements to be paid for at the time of insertion.

THE CLIPPER is issued every Tuesday morning. The first, fourth, fifth and eighth pages (GO TO PRESS ON SATURDAY), and the second, third, sixth and seventh pages on Monday evening. Advertisements intended for the outside pages should reach us not later than noon on Saturday, and all favors should reach us early on Monday to insure insertion in that week's issue.

ADVERTISEMENTS SENT BY TELEGRAPH must reach here not later than 6 P. M. on Monday.

TO AVOID LOSS, when remitting money by mail, we would advise our patrons to register their letters or procure Post-office orders. Make all orders payable to and address all communications

FRANK QUEEN,
Editor and Proprietor,
P. O. Box 3,360, or CLIPPER BUILDING,
88 and 90 Centre street, New York.

THE CLIPPER is for sale in LONDON, ENGLAND, at the American Exchange, 449 Strand, Charing Cross, W. C.

THE NEW YORK

CLIPPER ALMANAC

For 1879

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The popular features of the preceding editions of THE ALMANAC are retained in this, and, in response to numerous requests, we have republished the THEATRICAL AND SPORTING CHRONOLOGIES which appeared in the editions of 1874 and 1875, carefully revised and amplified.

ANOTHER MARKED IMPROVEMENT IS A NEW LITHOGRAPHED COVER OF ARTISTIC DESIGN, AND PRINTED IN FIVE COLORS.

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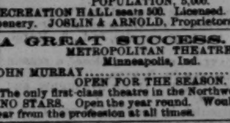

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